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THE WORLD OF MUSIC

HERE, THERE AND EVERYWHERE IN THE MUSICAL WORLD

THE PITTSBURGH SYMPHONY ORCHESTRA also featured two American works in their concerts of March 7th and 8th, under the direction of Fritz Reiner. Edwin Eiler's "Symphonietta" was played for the first time, and the Bach choir took part in the performances of Randall Thompson's "Americana."

FLORA M. L'GARTE, director of the Teatro Colon of Buenos Aires, the second largest opera house in the Western Hemisphere, recently engaged Lawrence Tibbett, Marjorie Lawrence, Alexander Kipnis, Salvatore Baccaloni and several other singers for the coming season which begins in May and runs for seven months. He also signed Arturo Toscanini to conduct six concerts with the Colon Orchestra.



FLORA M. L'GARTE

A NATIONAL FOLK FESTIVAL is to be held May 1st, 2nd and 3rd, in Washington, D. C., in which Indians, Negroes, cowboys, lumberjacks, miners, sailors and singers and dancers of British, French and Spanish descent will participate.

THE FORTY-FIFTH FESTIVAL OF AMERICAN MUSIC, conducted by station WNYC in New York City and continuing for eleven days, included more than sixty broadcast concerts. Among the featured works at the Hunter College symphony was one of the high points of the festival, were: An *Outdoor Overture* by MacMillan Marrow, "Piano Concerto in F" by George Gershwin, Stanton WOZZEK by Philip James Schuyler, *Spring Song* by *Chair and Orchestra* by Morton Gould and *The Highwaysman* by Deems Taylor. The wealth and variety of material which the festival brought forth should inspire other communities to feature the works of our own composers.

HARL McDONALD's recently composed "Chamber Variations" designed to show the growth of the orchestra and the development of orchestral compositions, were played by members of the National Orchestra Association during Mr. McDonald's lecture on orchestral technique at Carnegie Hall, New York City, on March 29th.

THE BERKSHIRE MUSIC CENTER at Tanglewood, Lenox, Massachusetts, established last summer by the Boston Symphony Orchestra with Serge Koussevitzky as director, will open for its second six-weeks' season on Monday, July 7th, which includes the three, Sunday, of the eighth annual Berkshire Symphony Festival.

LEOPOLD STOKOWSKI has invited American composers to submit orchestral scores to build up the repertoire of the All American Youth Orchestra. Short Orchestral works will be particularly welcomed. Mr. Stokowski will assume complete responsibility for the return of the scores, which should be sent to him at 1 West Sixty-seventh Street in New York City. Composers are requested to write their names and addresses clearly on the envelopes in which they send their manuscripts, as well as on the manuscripts themselves.

THE BACH SOCIETY OF NEW JERSEY will present its eighth annual performance of Bach's "Mass in B minor", under the direction of Rodney Saylor, on April 29th, at the Mosque Theatre, Newark, New Jersey.

LEO SOWERBY'S "Symphony in F-sharp minor", written in celebration of the Chicago Symphony Orchestra's fifteenth season, was given its first performance by the organization, under Dr. Frederick Stock, on March 6th and 7th, in Chicago's Orchestra Hall.

SERGE PROKOFIEFF, whose "Symphony Katak" was given its premiere in Moscow last June, has completed the musical setting to "The Duenna" by Sheridan, which will be given its first performance in Moscow in May.

MRS. MARY LOUISE CURTIS BORN, founder and President of the Curtis Institute, announces several changes in the faculty of the school at the end of the present term. Mr. Efrem Zimbalist has been appointed, to succeed Dr. Randall Thompson who resigned in February; and Alexander Ellisberg will act as conductor of the student orchestra, following the resignation of Dr. Fritz Reiner. Other appointments include: Richard Bonelli as instructor in voice; Emanuel Feuermann, violinist; Professor Carl Fiesch, violin; Gian Carlo Menotti and Samuel Barber to be associated with Roscoe Sessler in composition, instrumentation and orchestration; Jaschi Brodsky, Charles Jaffe, Max Aronoff, Orlando Cole (the Curtis String Quartet), as instructors in chamber music. All of these appointments are effective October 6th, 1941.

THE LEAGUE OF COMPOSERS gave its second Young Composers' Concert at the New York Public Library on March 2nd. Five settings of famous American poems by Charles Nagelski, who was drowned last summer while attending the Berkshire Festival, were among the featured works. Others included compositions by Donald Fuller, Ben Gossick, Ed Kohler, Robert Laidlow and Harold Shapiro.

VLADIMIR HOROWITZ is soloist on the all-Technical program given by Arturo Toscanini and the NBC Symphony Orchestra in Carnegie Hall, New York City, on April 15th, for the benefit of the Welfare Fund of the New York Junior League. Mr. Horowitz's March 15th concert was completely sold out when it was first announced in January.



VLADIMIR HOROWITZ

Competition

A ONE THOUSAND DOLLAR award for the amateur musical play adjudged the best work of the year by the National Theatre Conference is offered by the American Society of Composers, Authors and Publishers (ASCAP). Any resident of the United States, eighteen or over, may compete. All entries must be submitted no later than July 1st. For information write: Professor Barclay Lettison, Secretary of the National Theatre Conference, Western Reserve University, Cleveland, Ohio.



DR. EOGAR STILLMAN KELLEY

DR. EOGAR STILLMAN KELLEY, who is soon to celebrate his eighty-fourth birthday, was honored with a presentation of his greatest work, the musical allegory, "Puritan's Progress", on March 4th, at the Waldorf-Astoria Hotel in New York City. Dr. John Warren Erb, Chairman of Orchestras and Chamber Music for the National Federation of Music Clubs, conducted the performance in which a federated chorus of two hundred and fifty, together with well-known soloists, participated. Proceeds from the concert were used to augment the Edgar Stillman Kelley Junior scholarship of the National Federation of Music Clubs.

THE POULTNEY MALE CHORUS, composed of workers of Welch descent in the granite and slate quarries of the Metowee Valley in western Vermont, gave its first New York recital at Town Hall, New York City, on March 15th, for the benefit of the British War Relief Society. The chorus was founded in 1924 by Charles Kitchell, a New York singing teacher, who became interested in the natural voice resources and love of music of the quarry workers.

MARTINUS VAN GELDER, pianist and composer, died at his home in Philadelphia, February 27th. He was eighty-seven years of age.

WILLIAM MANSELL WILDER, leader in musical circles in Portland, Oregon, died there early in February. Until he retired in 1932, Mr. Wilder served as musical director and organist for the First Baptist Church, and later acted in a similar capacity for the Grace Methodist Church, both of Portland.

SIR HAMILTON HARTY, composer and conductor, who toured the United States as a guest conductor of orchestras, passed away at his home in Brighton, England, on February 19th. His most important compositions include: "Irish Symphony", "With the Wild Geese, Comedy Overture and various concertos for violin and piano. He was sixty years of age.

F. ADDISON PORTER, for fifty-five years, until 1938, a teacher of piano at the New England Conservatory of Music, died at his home in Belmont early in January. For many years he and his wife, the former Laura Huxtable of Boston, conducted the Porter Pianoforte Summer School in Boston.

ROBERT GOLOSANO, recent winner of the Town Hall Endowment Series annual award for the outstanding young artist of the season in New York City, is holding a seminar for advanced pianists at the Ralph Waldo Conservatory of Music in New Rochelle, New York.



ROBERT GOLOSANO

ANDREW BARTON (BANJO) PATERSON, writer of many favorite Bush Ballads and verses, died in Sydney, New South Wales, February 5th, at the age of seventy-six. Mr. Paterson's collection of old Bush songs included *Walzing Matilda*, which is now probably Australia's best known song. He took his pen name, Banjo, from a race horse he had owned.

(Continued on Page 272)



Herbert Hoover greets the Finnish prodigy, Heimo Hailto.

SNOW HAD BEEN FALLING for hours on the Karelian Isthmus. Viipuri, the home city of Heimo Hailto and his foster parents, looked this late November morning in 1939 like the snow scenes produced in those little glass balls that an air of safe and quiet beauty. To those who inhabited it, however, it was a danger zone in which minds and hearts could find no peace.

Nor had they felt secure for many weeks. Since September Soviet troops had been massing along the Russo-Finnish border a few miles away, and for some time the Finnish government had been pressed to grant exorbitant demands made by Moscow. Despite eight diplomatic sessions, representatives of the two governments were no closer to agreement at present than they had been more than a month ago. Now the Soviet government seemed bent on fabricating an excuse to bring matters to a climax: there were allegations that Russian border troops had been fired upon!

To Mrs. Sirpo, Heimo Hailto's foster mother, war—the most terrible of all things—seemed, when news of the alleged incident came, not only inevitable, but imminent. Not, of course, for a few days, surely not before Professor Sirpo returned from a business trip to Helsinki, for the Russians must yet make some reply to the Finnish government's suggestion that a joint committee investigate the incident. But it would come, there was no hope of avoiding it now. And when it did, how long would Viipuri and the citizens of Viipuri be safe?

What might a possible invasion do to her home? To her husband's conservatory of music? To her loved ones? Modern war was no respecter of persons—illiterate or non-belligerent; bombs chose their victims indiscriminately. What would hap-

pen to this boy, this greatly gifted violinist, her husband's pupil, whom they had adopted and loved as their own? How could she guard him, keep him from danger? And she must do that. Somehow!

As she watched him during breakfast, she thought of the honors that had already come to him. A successful debut with the Helsinki Philharmonic Orchestra. Equal acclaim when he played in Sweden and Norway. And just last May he had won the British Council of Music prize among competitors from nineteen countries. That was really remarkable, for all the other entrants were older than Heimo, yet the decision of the judges was unanimous. And now . . .

Not War must not rob the world of this young boy and his marvelous talent. He must go on, as Sibelius said, "carry on the tradition of Finnish music." The great composer loved Heimo almost as much as they; he had loved him from the moment he heard him play, and had acted as his wise counselor. How Heimo treasured this marvelous friendship—as well he might!

She watched Heimo now, as he glanced at the clock, then went about collecting his coat, boots, mittens, cap and books. His mind was not on the imminence of war, not on past violantic achievements, but on quick action, for this was a school morning. And school and clocks, like time and tide, wait for no man.

Not until moments later did either the woman or the boy realize that to-day there would be no school. For, long before the falling flakes could turn Heimo into a snow man, as he ran along the path, an air raid siren cut through the winter stillness like a pistol shot through a quiet room!

The boy's hurrying feet halted, and a feeling of bewilderment clouded his thinking. Why a warning? It could not be real. Finland was not at war. His gaze searched the horizon.

For just an instant, terror laid a paralyzing hand upon him, then awareness that the specks in the distance were growing larger startled him into a frenzy of action. His mother. Shelter. His—His Guarneris! He must save that, too! Those planes were coming, and so fast, so fast!

He must get home in time. Hours later Heimo and his mother heard the all-clear signal and came up out of the shelter. Snow was still falling, thickly and swiftly now, as if to cover as fast as possible the wreckage and rubble and craters left by the Russian bombers. Through

it, as through a veil, flames could be seen shooting upward. Everywhere there was destruction!

It was too appalling even for tears; rather, it brought to its beholders a numbness of despair, as if nerves had been crushed, making them impossible to pain. The Sirpo home was demolished, as was also the conservatory. So were homes of friends.

Where should they go? Where was safety? If only Professor Sirpo . . . That was it! Confusion of mind cleared with the thought of him. They would go to him, in Helsinki. If they hurried, they could catch him there.

Boarding a bus was difficult, for the whole city, the entire population of the Isthmus in fact, seemed to be fleeing from the border. They managed at last to squeeze through the door and then to crowd their way inside.

But, after an hour's traveling, their hope of reaching Helsinki met with unexpected frustration. The bus drew up to a small town station, and all passengers were requested to alight. Instead of going on to Helsinki, this bus was leaving them here. They would have to wait for another one to take them on to the capital.

Maddening, a delay of this sort, when speed was so necessary for them to reach Professor Sirpo before he left! But madness, anxiety, fear, doubt—emotions were liabilities in hours like these, so why indulge in them? This was war, with dislocation and disruption of human affairs following in the wake of its active horrors. They were here, and here they must remain as long as necessary. And, like the others, they must seek shelter in the little waiting room which already looked packed as full as a herring box.

Heimo helped his mother through the crowd by the door and wedged himself and his violin case in behind her, making himself as tall and thin as possible. How long, he wondered, must they stay become very tiring to anyone, and it could endure so much already. And then as he looked at the weary, frightened faces in the crowded station, his heart seemed suddenly to stop. He stared with incredulous joy. There, midway across the small room, stood Professor Sirpo!

How it could possibly have happened thus none of them could tell—unless it is of such tenuous strands that fate weaves fortunes. They could so easily, in hurrying to him, have passed him on route; just as he could so easily have missed them. That they were united here was almost beyond belief. But it was true!

The joy of reunion blotted out all other considerations for a brief time, and then both Mr. and Mrs. Sirpo came to the inescapable question of what the next and wisest move should be. In what to wait he must do, there was no question as to what he must do. The last few hours had been going back to Viipuri, to fight for Finland, fight with all the might there was in him. Other boys were in the army; (Continued on Page 268)

Blow! Joshua! Blow!

WHEN THE SEVEN PRIESTS of Joshua circled the city of Jericho, the stronghold of the wicked Canaanites, and focused their dangerous shofars, or ram's horn trumpets, upon the ramparts, the first musical battle of history was inaugurated. The walls of the fated city of the Moon God, the city of beautiful palms near the shores of the Dead Sea, "all came tumbling down." Then Joshua, whom Moses had made a general and his own successor as the leader of Israel, entered the city and conquered it. Thereafter, the Canaanites had to behave.

It is high time for a modern Joshua to send his musical warriors, armed with shofars of decency, around a new citadel of musical iniquity. We refer to the group of misguided souls who have so misjudged the American people as to think that our citizens enjoy having their beloved melodies and spirituals caricatured. We have recently heard over the radio some of the most revered of all melodies distorted by arrangements so disgustingly vulgar that they offend any person with a rational and respectable idea of the beautiful in music. These crude disfigurements make one think of the penciled mustaches and goatees that "impossible" small boys used to draw upon pictures in the family Bible.

Imagine such a lovely melody as that to which our colored brethren gave the words, "Nobody knows the trouble I've seen. Nobody knows but Jesus," jazzed up to sound like a dance for a jitterbug party! Blow! Joshua! Blow! Imagine Sir Henry Bishop's exquisite *Lol Here the Gentle Lark* done in a swing arrangement that resembles a wild jamboree. Blow! Joshua! Blow! Imagine our own charming songs of Stephen Foster polluted by arrangements that mimic the noise of a drunken spree. Blow! Joshua! Blow! What are we to expect next? A jazz arrangement of *Nearer My God to Thee* or a jive party on the *Credo* from a Palestrina Mass?

In order to provide enough melodies to insure variety for

the incessant needs of the radio, the broadcasting stations were always hard pressed to get enough tunes that the public would enjoy. During the recent controversy the number of available tunes was tremendously reduced and therefore the jazz butcher spared nothing to make new material. Surely no sound business man could think that such mercenary trash could be used with any advertising radio program without damaging his product rather than helping it.

Of course, the only motive behind this kind of musical perversion is sheer commercialism. It is done in the hope that the public taste can be lowered to find delight in be-smirched tunes dished up by misguided performers. Educators may talk interminably about elevating the art; composers of the better class music may work seriously and earnestly to produce finer compositions; representative publishers may do their part in holding up standards, but not until the citadels of cheap commercialism in music "come tumbling down" can American music be spared one of its most irritating evils. Again we say "Blow! Joshua! Blow!"

The very clever arrangements, known as "stream-line" settings, of appropriate melodies such as those made by Ferde Grofé and Andre Kostelanetz are quite a different matter. Here a new, fresh and novel art form is created, and the technical virtuosity required to play some of these arrangements is as great as that demanded by the most difficult classics played by our great symphony orchestras.

It remains for the teachers of America to use their counsel and influence to point out to the youth of the coming generation those simple and delightful principles of

aesthetics which mark works of superior minds. Perhaps teachers and leaders, to say nothing of parents, have done altogether too much pussyfooting in meeting this problem. The widespread assumption that all children have a kind of natural right to St. Vitus dance (Continued on Page 288)



THE FALL OF JERICO

Here we see the warriors of Joshua, followed by the players upon the shofar, the ram's horn trumpet, then the Ark of the Covenant and finally, Joshua and the populace. In the Book of Joshua, Chapter 6, the Lord tells Joshua to march around the enemy city, six days, with Priests bearing shofars. On the seventh day the Priests were to march around seven times, blowing the ram's horns, and at the sign from Joshua they were to give a mighty shout. Then the walls crumbled to the earth and Canaan was conquered.

WHEN I HAD THE PLEASURE of talking to THE ETUDE's readers before, I was only eleven years old. Now, at sixteen, I have a great deal more to talk about and I am able to base it to a greater extent upon personal experience. When you are eleven, you follow the instructions given, and no matter how good they are, they are the result of another person's thought. As you mature, however, you think for yourself, and the methods used become your personal property by reason of the thought expended upon them.

"I told you before that my father is my only teacher; that he used to be a violinist and had to abandon his career because of injuries sustained during the World War. I stated also that, in teaching me, he developed certain theories on piano playing. To-day, I am able to explain why these theories are different from the usual pianistic approach. Actually, my father took over certain fundamental principles of violin technique and applied them to piano work. These principles can be helpful to every piano student, in producing a better technique with less fatigue.

"The pianist must find ways of economizing energy. Finger work, if incorrectly approached, can prove very tiring; dynamic gradations can also use up strength. And when strength is so used, the performer becomes fatigued, harming both himself and his work. Thus, he must find ways of saving his strength. Let me make it clear that I do not mean ways of avoiding work! Individual hard work is the only means of discovering and developing one's self. But even the most intensive work can be accomplished without fatigue or loss of strength, and the intelligent student will try to find out how this may be done.

"The violinistic approach which my father has incorporated into my piano method has done much to spare me fatigue. In broad terms, it consists in using the entire arm while playing, in contrast to the more general pianistic approach which tends to concentrate on the fingers alone. I have been taught that the fingers are not actually the 'players'; they are merely the points of contact with the keys, through which the pianist makes himself heard—just as the singer makes himself heard through his mouth, without justifying the impression that the mouth is the most important organ involved in singing.

Lessons from the Violinist

"Watch a violinist's bowing arm. You will see that he holds it relaxed, but not still. He turns, or rolls it slightly, throwing the thumb when he starts the bow, and the fifth finger when he finishes it. This rolling of the arm is the basis of my piano technique. Let us think of a trill, as an example. I never hold my hand still and move only the two trilling fingers. Instead, I hold the fingers still over the notes they are to strike, and roll or trill with my entire forearm, wrist, and hand, all three of which are kept relaxed. Thus, I draw force for the trill from the stronger sources of

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power, and use my fingers only as points of contact with the keys. In this way, I never 'tighten up' or become fatigued.

"The same principle holds true, of course, in all passages of swift finger work. The fingers are the arms which strike the keys, to be sure, but they are led there and fed with strength by the relaxed arm, which rolls and turns in the direction needed. In passages where the thumb must be quickly passed under, I roll my relaxed arm in the direction of the thumb, instead of holding arm and hand in a fixed position and working with the thumb alone. In passages where a run ends with the fifth finger, I roll my arm in the direction of the fifth finger, reaching my destination much more simply than I could by finger work alone. This method produces a number of helpful results: the arm is kept relaxed and free; a great deal of lost motion is avoided; and the source of

power is transferred to the stronger muscles of the arm.

"Again, watch the violinist's wrists. Both are arched, the left, over the strings (in higher positions), the right wrist over the bow. This same relaxed arching is helpful in piano work, the fingers dropping easily and naturally upon the keys. There is no tension, no tightness, no fatigue, with the result that the pianist stays fresh at his work for a long time, and produces better tone.

"Approaching the matter of tone, I follow the same plan of thinking of the fingers merely as organs of contact and not as performers. Tone does not originate in the fingers at all. You can prove this by playing a pure finger tone; that is, a tone originating at the knuckle joint, where the fingers join the hand. You will hear at once that the tone so produced is thin, brittle, without depth or color. How, then, shall one acquire a better tone? By playing with what we call weight touch. A weight touch releases the full body weight through the fingers, and that is a different thing from expecting the tone to be produced by the fingers alone. Relax your arm and let its full weight fall upon the keys in a soft, deep, caressing stroke. This tone, you will see, has entirely different quality from the finger tone. Never expect pressure upon a key after you have struck it; never let your arm grow tight; never strike harshly. The secret is to think in terms of full body weight released through the fingers.

Value of Good Posture

"Have you ever seen a person slump in his chair when he sits at the piano, allowing his arm work to originate in rounded, tired looking shoulders? That is one of the surest ways of becoming fatigued! I find that I play my best when I sit perfectly straight, in natural good posture, and seek no support from the back of my chair. Our backbones are meant to support us, and we need nothing more. Strength and relaxation spring from erect posture at the piano. The arms are then able to swing freely from the shoulders and whatever one needs comes naturally. Tone is better, and the unhampered rolling of the arm in technically fluent passages comes more freely.

"I never practice scales and formal exercises. I do not consider them either necessary or helpful, because something better can be found to take their place. Why are pupils asked to work weary scales, after all? The answer invariably is to develop fluency, to strengthen the fingers, to test. But no pianist seeks to master these things as goals in themselves. We want fluent technique, strong fingers, flexible thumbs, and even the ability to play musical compositions. The mechanical running of scales and exercises is not musical music. I know, and does not aid us in approaching dash off wonderful scales without being able to play the simplest sonatina. I find it more energy to merge technical drill with the playing of music.

(Continued on Page 272)

Music in Peru, the Land of the Incas

First in a Series of Travelogues

By Maurice Dumesnil

Eminent Pianist-Conductor

M. Maurice Dumesnil, whose articles are familiar to readers of The Etude, spent eight months in South America last year, making many highly successful appearances as a pianist and as a conductor. He has written a memorable series of four travelogues upon musical life in South America, bringing to Etude readers for the first time many very interesting facts.—BUTRO'S NOIR.

THERE ARE TWO WAYS to take a round trip by ship to the Spanish-speaking republics of South America. One can sail directly from New York to Montevideo and Buenos Ayres down the Atlantic Ocean, then across the continent over the Andes to Santiago de Chile and come back from Valparaiso to New

At Colon, the Eastern entrance, we see the smoking ruins of no less than forty-two blocks burned down a few days before in the great fire.

"Terrible!" I comment to an optimistically inclined negro policeman.

"No, sah. Tain't as bad as all dat. Jes' the ol' filthy part of our town. Now, we're sure goin' to have nice new buildings!"

Colon is a lively place, full of Chinese (or are they Japanese?) souvenir and curio shops, saloons, and dance halls; from the latter emerges an extraordinary conglomeration of barrel organ, radio, and player-piano music.

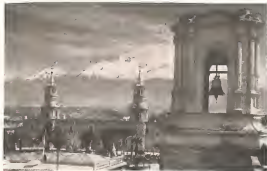
A few days longer on tropical seas; a call at Guayaquil, up the river; then one afternoon we docked in the modern port of Callao.

Formerly, ships dropped anchor in the bay, and passengers and freight were discharged by tender; but now the seven- and one-half million dollar port works have been completed, and that inconvenience has disappeared. Instead of the primitive and dusty road which also lingered in my memory, there are now two wide, paved, and lighted highways, nine miles in length, along which speedy automobiles and street cars make their way smoothly from Callao to Lima. One enters the capital through the new quarters distinguished by broad avenues attractively landscaped with trees, palms, and flowers of all descriptions.

Musically, Lima has progressed in similar fashion. For many years the activities were limited to the concerts given by the *Sociedad Filarmónica*, a group which strove valiantly to foment the taste for orchestral and chamber music. Its purpose was disinterested and its aims purely idealistic, and it certainly proved a valuable asset in spreading musical culture at a time when appreciation was scarce and any undertaking meant a



The Cathedral on the Plaza de Armas in Lima, Peru, in which the remains of Francisco Pizarro, the founder of the city, are on view in a glass cabinet.



A view of Arequipa, with the Andes in the distance. Arequipa is Peru's second city.

York by way of the Pacific Ocean and the Panama canal, with a stop-over in Lima, the attractive capital of Peru. The other way reverses exactly the preceding itinerary. Both have their particular interest. In selecting the first route one travels from the modernism of a beautiful but somewhat impersonal metropolis, gradually into the fabulous land once ruled by the Incas and overflowing with silver and gold; into cities which still retain in many spots colorful landmarks of their glorious past.

Anxious to plunge directly into "atmosphere," I chose the second itinerary and sailed from New York on a stormy April day which put the sea-going capacity of many an inexperienced traveler to a severe test. Two days more of bad weather, then the quiet waters of the Gulf of Mexico; deck sports going on; a call at Barranquilla, Colombia, an interesting seaport bustling with tropical activity; heat, and more heat; then the Panama canal, neat and orderly under Uncle Sam's watchful, military guard

fight against indifference, plus hard work with little reward. As regards its orchestra and despite its many years of existence, the *Filarmónica* remained in a pioneering state, due to the quantity of amateur members who came willingly to play at the concerts but ignored the meaning of the words discipline, formality, and punctuality at rehearsals.

The Symphony Orchestra is Established

In 1938, however, the situation changed completely. President Prado and Vice-President Rafael Larco Herrera, two men of broad vision and clear intelligence who lead their country with remarkable psychological understanding, realized how valuable it would be to create a government-subsidized orchestra. Thus the *Orquesta Sinfónica Nacional* was established by decree, and the musical scene assumed at once a new aspect.

Consisting of eighty professional members, the National Symphony follows a strict schedule of two rehearsals daily except Mondays, one weekly broadcast, one fortnightly concert in the Municipal Theatre, and a series of summer free concerts in the huge open air (Continued on Page 200)



THEO BUCHWALD
Director of the "Orquesta Sinfónica Nacional" of Lima, Peru.

Learning How to Compose

An Address by the Noted American Composer

Ferde Grofé

Presented at the Griffith Foundation of Newark, New Jersey

The opinion of the Editor of THE ENQUIRER upon the achievements of Mr. Ferde Grofé should be tempered by his high personal regard for the composer and his conviction that Mr. Grofé is already among the greatest living writers of music. Despite the fact that his busy life has prevented him from composing more than a relatively few original works, musicians everywhere are drawn to his thought, the richness of his orchestral colorings, the appropriateness of his handling of rhythms, the fluidity of his counterpoint and the wide human appeal of his melodies and harmonies.

Because of his personal modesty, which amounts almost to humility, his lack of any attempt to exploit himself or his works but to let them go ahead because of their own merit, he has won the respect and admiration of all his colleagues.

—EDITOR'S NOTE.

WHEN I SAW THAT I HAD actually accepted an invitation to speak upon "Musical Composition," I wondered whether my audience would be reminded of the old saw: "Shoemaker, stick to your last," for I am a maker of musical phrases and not verbal phrases. When emphasis was put upon the request to speak upon modern music, I thought of the limerick which runs:

To compose a sonata to-day
Don't try the old-fashioned way.
Play the keys with your toes,
Or bang with your nose,
"Like Stravinsky!" the critics will say.

There has always been modern music. It comes up with every generation. Up to the end of the fifteenth century, most of the music of the world was vocal, because inventive skill had not done very much in the way of making instruments that were little above the primitive. You see, the first of the Amati family, Andrea Amati, the father of the great Cremona school of violin makers, was not born until about 1530. The famous Antonio Stradivari was not born until 1644 or twenty-four years after the landing of the Pilgrims at Plymouth Rock.

The greatest composer prior to 1800 was Giovanni (Joh-ahn-'ee) Pierluigi (pee-air-loo-ee-gee) born in the town of Palestrina, Italy, and thereafter he was known as Palestrina. Palestrina was born in 1526 and died in 1594. Practically everything he wrote was for chorus. Apparently he wrote nothing for instruments. John Bull of England, however, who was born in 1563 and died in 1628, and was easily one of the greatest composers of his day, was known to have been a

very capable organist and writer for instruments.

On the other hand, however, practically all of the great schools of painting, Italian, Flemish and Spanish, from Leonardo da Vinci (lay-o-nah'-doh dah veen-chee'), who was born in 1452, to Murillo (Mu-reel-yo) who was born in 1617, were completed before a memorable date, 1685, when both Bach and Handel were born. That was really the beginning of the first step in "modern music." So you see that all music is relatively recent, compared with most arts. Many still contend that there is nothing more modern than Bach. In other words, "Bach had everything." Nevertheless, I feel that if Bach were to sit for a few hours through a modern program he would find that the world had progressed amazingly in musical matters. Bach was a surprisingly versatile and progressive man,



and also an extremely practical person. He was immensely interested in anything that was new (even harpsichord tuning) and I am sure that he would have been thrilled with some of the "streamlined" modern American arrangements which demand a virtuosity upon the part of the

players that was absolutely unknown in his day.

The possibilities of the instruments of the orchestra did not begin to awaken the imagination of the great masters until the advent of Josef Haydn who was born in the same year as our own George Washington. His more brilliant and versatile pupil, Mozart, made further development, and Beethoven added still more colors to the orchestral palette. It was not, however, until the coming of Hector Berlioz in 1803, and Richard Wagner in 1813, that the larger possibilities of the modern orchestra were explored.

Meanwhile there had been a huge improvement in most instruments. Although no one has produced a violin superior to the best examples of the Cremona school, this is not at all the case with the wind instruments which are far better to-day than they were in the days of Haydn, Mozart, Beethoven, Berlioz and Wagner. Improved instruments made possible finer players. So great has been the advance that any one of the composers mentioned would probably have been astounded if he could have heard a modern orchestra under Stokowski, Koussevitzky or Toscanini.

"Impossible" Wagner

Wagner's players often contended that his parts were unplayable. In fact, when "Tristan and Isolde" was first attempted in Vienna in 1861, it was given up as impossible after fifty-seven rehearsals during which the singers were literally worn out. Although Wagner wrote much and talked much, he had comparatively little special technical concern about the subject in which he was a colossal genius. Not so, however, was the case of Berlioz, whose "Instrumentation" was literally the standard textbook upon the subject for generations. He was one of the most skillful writers for the orchestra of all times, and many of his works are so clever that they sound as though they had been written by one of the smartest orchestrators of to-day. As for their intrinsic musical content, however, few would claim that they approach those of Wagner. After Wagner and Berlioz, the giants in this field, come Brahms, Richard Strauss, Debussy, Ravel, Tchaikowsky, Rimsky-Korsakoff and Stravinsky. I consider Stravinsky one of the greatest of all masters of the mysteries of the orchestra. He is an incomparable genius at rhythm, natural counterpoint and orchestral color.

I must be excused from talking about the works of other contemporaries, particularly Americans, many of whom I admire immensely. I know enough not to "stick my head out." The art of musical composition is learned by composing. No one ever learned how to paint by working in a paint factory. True, some of the great painters of the past did ground their own pigments in their kitchens, but in mortars with hand pestles, but they did that as a matter of necessity. Therefore, the student of composition must become keenly alert upon what the smartest and ablest writers are doing at this moment.

What is a composer? First of all he is one whom the Almighty has been kind. He is born with the main portions of his brain, that have to do with music, developed in an almost supernatural degree. If you do (Continued on Page 268)

"I Saw Musical Vienna Fall"

A Conference with

Robert Stolz

The famous Viennese composer-conductor

Secured Expressly for THE ETUDE
by JAY MEDIA



THEATER AN DER WIEN
One of the world's most famous theatres. Beethoven lived here from 1803 to 1805, and his "Fidelio" was presented here for the first time in 1805. Mr. Robert Stolz, author of the accompanying article, conducted in this theatre for many years.

EDITOR'S NOTE

ROBERT STOLZ IS THE COMPOSER of thirty-eight highly successful operettas, including the world famous "Two Hearts in Three-Quarter Time" and fifty-three musical settings for moving pictures, including the sensational hit, "Spring Parade", in which Deanna Durbin starred. In his native land, Austria, he was looked upon as the lineal successor to the famous Viennese composers who made Viennese operettas immortal and contributed so much to that indefinable aroma of romance which for over a century has made Vienna a dream city for millions.

When Nazism came to Vienna many composers, both Aryan and Semitic, realized that the famous atmosphere which so inspired Beethoven, Strauss, Brahms, Schubert, Haydn, Mahler, von Suppe, Müllacker, Lehar, and many others had literally evaporated. Therefore, Mr. Stolz, who is pure Aryan, set out, at the very height of his success, to make his new home in America.

Mr. Stolz was born August 25th, 1886, at Graz, Austria's second city, which now has a population of over 150,000. Graz is little visited by tourists, but it is rich in the picturesque beauty which characterizes Austrian cities. There is a Gothic cathedral dating back to the fifteenth and sixteenth centuries and one church which was built in the twelfth century. The city has been musically famous recently because of its widely heralded Bruckner Festival.

Mr. Stolz's father, who was also an opera director, was a pupil of Bruckner, and young Robert was brought up to have a great admira-



ROBERT STOLZ

tion for the symphonist. The elder Stolz conducted the first performance of Wagner's "Tannhäuser" in Vienna. Edward Hanslick, the famous critic, referred to this performance, regarding the music, as "a most unpleasant noise." Robert studied with his father, then with the famous Robert Fuchs, Professor of Theory at the Vienna Conservatory, and finally with Wagner's protégé, Engelbert Humperdinck.

After engagements as a conductor in Bruenn, Prague, Mannheim, and other cities, Robert became conductor of one of the most famous musical institutions in the world, the *Theater an der Wien* (the theater on the little river Wien) where most of the great composers of comic opera in Vienna, from Offenbach to this day, have presented their works. Mr. Stolz remained at the *Theater an der Wien* for twelve years. It was there that he conducted the debuts of Lehar's "The Merry Widow", Oscar Straus' "The Chocolate Soldier", Berte and Romberg's "Blossom-time" (a composite of Schubert's melodies),

and many famous works of this type.

The theater is even more famous than the great State Opera at Vienna, and the post of director is one of the most coveted in Europe. Artur Bodansky, long a famous Wagnerian conductor at the Metropolitan in New York, was Mr. Stolz's immediate predecessor at the *Theater an der Wien*. Mr. Stolz is also the composer of the now famous waltz-fantasy, *Nostalgia*, which expresses his homesickness for the Vienna of hallowed days. In addition to his work at the *Theater an der Wien*, Mr. Stolz has conducted the world-famous Vienna Philharmonic Orchestra as guest conductor, and also many noted orchestras in various parts of Europe, including the renowned Orchestra of the British Broadcasting Company in London.

His sincere and fearless remarks at this time will win him the admiration of many Etude readers.

"I am an Aryan, pure Aryan as they say. When the Nazis came to Vienna in 1938, I was considered one of the most successful operetta composers in Europe. I had a fine home and was very happy in my work. I am proud of my Austrian ancestry and of the great achievements in art and science, and particularly in music, in Austria and in Germany. Volumes have been written upon the splendid musical history of Vienna, with its glorious array of great masters.

"On March 12th, 1938, the Nazis entered the city. Economically, Vienna had been crushed after the first World War. Hitler's agents had taken such advantage of this that they entered the city without bloodshed and were, in fact, welcomed by a large Fifth Column which the Nazis had built up. It was not a bliffling (lightning) war, but the change in the musical life of the city was like a stroke of lightning. I realized at once that hardly in a generation could one expect the atmosphere of old Vienna to return, and I made plans to leave immediately for Paris. It is an injustice to think that Nazism dominates the soul of every Austrian and German, because this is not the case. Millions resent it. The rule of the Gestapo has, however, cowed so many that it is hopeless to expect them to do differently. They are the

victims of Nazism just as much as the Jews, but without the cruelties that have been inflicted upon the Jews. However, the people of Vienna now know what Nazism means.

"I must confess, however, that it was largely the fact that the Jew has been blotted out of the artistic and interpretative life of Vienna which brought me to the terrible decision to exile myself from my native land. Every race has certain characteristics which come to it as natural gifts. The Jews, as everyone knows, are wonderfully gifted in music. For years I had Jewish publishers, Jewish librettists and Jewish artists in my operetta. They worked exceedingly well with the Aryan musicians, and there was no thought of creed. Many were just as essential to the musical life of Vienna as the rain is to flowers. They added a certain touch of technique, wit, cleverness, and one might say oriental charm. Then, in one day, they were tragically ousted from their life work. Take, for instance, the case of the Vienna Philharmonic Orchestra with a string section famed around the world. The concert master, Arnold Rosé, seventy-one years old, had been with the orchestra nearly fifty years—a lifetime—and was beloved by all. To remove a man like that, with one day's notice, was like killing his soul, yet out he went and with him that fabulous string section which may never be revived. Of course, all Jews were dismissed at once. The decision was not artistic but purely political, and no musician could honestly tolerate such an action.

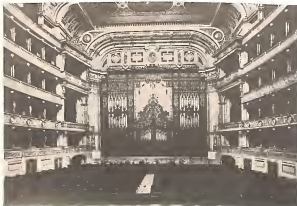
Lehar's "The Merry Widow"

"The inconsistency of it all has a touch of the burlesque as well as the tragic. The Führer looks upon 'The Merry Widow' music, by the Aryan, Franz Lehar, as his favorite operetta, and arrangements are repeatedly made to have it presented when he visits cities. But, mark you, the author of the book of 'The Merry Widow' was the brilliant Jewish writer, Victor Leon, who starved to death two or three months ago in a Viennese attic, at the age of eighty-seven. Leon's name never appears upon the program in these Hitler days, yet I actually heard Lehar play one time that it was Leon who gave him his start, and it was Leon who made Lehar, a simple military orchestra-leader, into a world-famous composer.

"All in all, I have conducted seventeen thousand performances in all parts of Europe, mostly in Vienna, and you can imagine with what deep heartache I left my lovely city after the musical black-out. I had offered, indirectly, from Hitler and Goebbels, asking me to return, but I would rather spend the rest of my days in an attic, in the United States, than in the palace in the Vienna of the present. Thanks to the fine hospitality of my friends in my new home in America, this is not necessary. Some day the tired and war-worn world will limp back to the love of fellow man, and millions will again realize that the Sermon on the Mount and the Golden Rule are the only roads upon which the world may safely and successfully progress.

"Meanwhile, in my new home in the New World, I am (just as every American-born citizen would be under similar circumstances) proud of my forebears, all industrious, peace-loving (though fearless), honest, happy artistic people whose great objective was to bring as much joy and beauty and usefulness to the world as possible.

"The great scientific, literary and artistic contributions of Austria and Germany have won world-wide admiration, from all people of all lands. There can, however, be no permanent peace save a peace based upon tolerance for all people, and that means the end of the political and military regime at present in power. Mine is no single voice alone in the land. There are millions who echo my statement. It would be cowardly for me not to make this statement, feeling as I do.



INTERIOR OF THE VIENNA STATE OPERA HOUSE
In this famous auditorium, formerly the "Royal and Imperial Opera", many first performances of great operatic masterpieces have been given.

"Let us turn aside from the black clouds of politics and war. I am asked my opinions upon modern music. We must define modern music before an answer can be given. If modern music means 'freak music' I don't like it. If it means Stravinsky at his best, Ravel, Sibelius and other composers' works which combine beauty, charm, force, strength and real inspiration, that is another thing. The world is starved for melodic charm. That is why the magnificent flow of melody that came from the soul of Puccini is always welcomed. His themes seem so simple and so lovely, but try to do what he did and you will realize that it is far easier to write a mediocre tune than a Puccini aria.

"One of the most fortunate friendships I have had in my lifetime is that with this illustrious Italian operatic composer, Puccini, whose rich and beautiful melodies make his works a series of resplendent and colorful musical lapetries. Music is music which has an entire lack of relationship to the tones of any central keynote or scale. It is reputed to have started with Arnold Schoenberg, a really able musician, who in endeavoring to devise something radically new, created a system based upon a twelve half-tone scale, each tone of equal importance. Schoenberg does not like the thought that his scale is without key, but most musicians are

incapable of finding a key. The world admires a revolutionary if, like Wagner, his works have an increasing human appeal which leads to permanent admiration. To Puccini such atonal music was abhorred. He said: "The only way to describe it is that it is music without any home. That is, it seems to start nowhere in particular, meanders over everything, and never reaches a satisfactory period of rest." With all due respect to Schoenberg, who developed this extreme style between 1880 and 1911, it must be acknowledged that, in the thirty intervening years, if atonal music had a genuine human appeal it would have come into far wider recognition during this time. Music, whether it be a page of Strauss' entrancing "Die Fledermaus" or Stravinsky's "The Fire Bird", must have an emotional starting point, one or more melodic climaxes, and then reach a definite point of repose; or, if the composer desires to secure a feeling of suspense, as Schumann did at the end of his ethereal song, "Im wunderschönen Monat Mai", a note and harmony indicating suspense are employed. Puccini was right. Atonal music has no home. It belongs in No Man's Land, out among the shell holes and craters of dissonance.

"Notwithstanding the vast number of melodies that have been written, new and distinctive tunes appear continually, and fresh harmonic backgrounds are devised. But these appear only when they are the product of a genuinely musical and inspired mind. The idea that as you travel through the world, anyone who studies enough that he is you in America, 'knows the game', can do this, is the reason why we have so much dry and dull music.

The Mystery of Musical Talent

"There is a great mystery in the occurrence of real musical talent, such for instance as that manifested by Mozart and Schubert.

One of the most extraordinary exhibitions of musical talent I have ever had the privilege of meeting was that possessed by Angelo Neumann (1838-1910). I was engaged as a conductor in Prague when he was in charge of the opera there. When he came in life as a business man, but became operatic tenor and operatic manager. During his long career he directed opera in many parts of Europe. One of his strongest friends and admirers was Richard Wagner. This man's musical sensitivity was astounding. He had a telephone in his business office and, while he was in his business affairs, heard the rehearsal. He knew the opera so well that he could pick up the slightest defect in the performance. Once, while I was rehearsing Marchner's 'Hans Hellwig', he called me from the office by phone and said: 'You're measure' I was astonished because I had the most acute ears could hear nothing that they were only three. The missing horn player had Wagner would admire a musician with a musical gift like this.

"Angelo Neumann had an uncanny gift of selecting young artists with prospects for a large future. The voices he picked were certain to become famous. Every Friday night he had an audition at (Continued on Page 276)

What Really Is Modern Music?

By Eugene Goossens

Eminent Composer-Conductor

IF BEETHOVEN were to return to earth, he would write what we term "modern" music. In other words, using the same technique as he and his contemporaries used when they were alive, but grafting upon it the fashions and devices of successive generations of composers, he would probably produce a hodge-podge idiom of Bartok, Copeland, Debussy, Delli, Hindemith, Prokofiev, Ravel, Schoenberg (shàn-berkh) Sibelius, Strauss, Stravinsky, (Strá-vén-ské) Vaughan Williams, and so on, transmogrified by his genius into a series of epic masterworks. This is what all living composers, with varying degrees of success, are actually doing. Their "modern music" (a term of reproach still misused by many ignorant commentators to "épater le bourgeois") is no more frightening or incomprehensible than is the work of John Steinbeck or Grant Wood in literature or painting. When we remember that Debussy's *The Afternoon of a Faun* was roundly hissed at its first performance, forty years ago, and Stravinsky's "The Fire Bird" was received by an indifferent, rather painful silence at its production, thirty years ago, we realize how quickly the bogey of modernism fades, for to-day both works reap ovations even from the "tyros." In literature, likewise, the formidable "Ulysses" of Joyce elicits only a slightly raised eyebrow, where twenty years ago most people pitched it into the corner. To-day an exhibition of forty pictures by the arch-heretic Picasso is making the rounds of the country's art galleries to the accompaniment of applauding throngs. Some of the pictures are still rather strong meat for some of the customers, but the strength and genius behind this work are now almost universally recognized.

Obviously there must be some criterion of excellence in connection with "modern" music, but you can not pin it down to any one particular thing in a composer's work. Who is going to say that Stravinsky's "Petrouchka" is a masterpiece solely because of its pungent harmonies, its contrapuntal devices, its melodies, and its rhythmic figura-tions? It is a masterpiece not because of any of these particular things, but by reason of their skillful manipulation into a master unit. The materials of "modern music" are those used by the great composers of a century ago. Har-



EUGENE GOOSSENS

mony, counterpoint, theory, all are to-day a little more involved, but based on the very same principles existing in the days of Schumann and Mendelssohn. The dictionism of the classic composers gave way to the chromaticism of Wagner, then to the "whole-tonism" of Debussy, and eventually to the atonality of Hindemith. But fundamentally all find a common root in the "Well-Tempered Clavier" of Bach. I might introduce long technical explanations concerning the difference between diatonic music, chromatic music, atonal music, and music based on the whole-tone system. But no amount of verbal explanation is going to make these things any clearer to the musically inclined layman who, I assume, is the counterpart of the man who goes to picture galleries because he likes attractive paintings but knows little about their fine points or the process followed in their creation.

I have spent the past twenty-five years trying to establish some kind of common ground between the non-musician and myself in lectures, demonstrations, and arguments of all kinds, and have been invariably forced back to the one thing the man-in-the-street craves, namely a recipe for listening to works the technical details of which he is totally ignorant. I have been to concerts with people whose listening capacity was of such an elementary nature that a Bach "Passacaglia and Pique" sounded just as "modern" to them as the "Five Orchestral Pieces" of Schoenberg played on the same program. They were not unintelligent people; far from it. But the fact remained that the word "modern" to them had virtually no significance so far as identifying the period and complexity of a piece of music was concerned. The dictionary defines the word "modern" as "characteristic of the present time." Strangely enough, the best "modern" music does not at all comply with this definition. We live in a hectic, restless, un-subtle age; the best music of to-day is precisely the opposite. The attention of the world for the past

four years has been concentrated on warlike acts; our music to-day does not mirror this at all. The great inventions of the past two decades are now being perverted, used, as they are, for human slaughter; contemporary music mirrors no such perversion. Someone may ask: "How about the barbarities of 'swing'?" I am not discussing a trick local manifestation such as "swing." I am talking about the art of Bach, Beethoven, and Brahms.

The processes of music cannot be made clear to the layman in the same way as one describes the operations of manufacturing Bessemer steel, or the workings of the wireless telegraph, or even the Einstein theory. The musician deals in terms and symbols which, frankly, are about as clear to the average man in the street as are the rituals of black magic. Why not face this fact? The whole business of technical jargon used by lecturers and writers on music in trying to convey an understanding of the things which constitute musical art—the bricks and mortar, so to speak, of music—are, nine times out of ten, more confusing, and serve more to build a wall between musician and listener, than simple first-hand contact with the music in question. If, instead of frightening the layman by the abracadabra of musical terms, these learned men would tell the innocent and willing auditor *what to listen for* in music, the reproach of high-browism leveled against contemporary musicians would be less frequently heard.

The man in the street at a concert, reading in his program that a work was composed during the last thirty years, usually starts off by bracing himself for a rude shock. He has been told that "modern" music is ninety percent complex and ugly. But when, as is usually the case, disarmingly beautiful sounds proceed from the instrumentalists on the platform, he is bewildered and his vanity not a little flattered at being able so readily to withstand the much feared onslaught. He is prepared for strident, blatant dissonances—and sometimes indeed (Continued on Page 262)



Eugene Goossens, conducting the Cincinnati Orchestra in a Haydn concert. Raya Garbuzova, soloist.

Schubert Again Enters the Films

By Donald Martin

THIS DEPARTMENT HAS OFTEN RECORDED wonder as to why Hollywood has not explored the musical-plus-entertainment values inherent in the life stories of great composers. The early spring weeks will put this wonder to the test. Gloria Pictures, Inc. is about to release its new opus, "New Wine", based on fictionalized episodes in the life of Franz Schubert. What has wine to do with Schubertiana? Just as new wine grows sweeter, better, and more mellow with age, so the rich, sparkling, wistful melodies of Schubert grow lovelier with the passing of years. Schubert has long been a favorite subject of dramatists, and his amazing amount of fact and legend about his colorful personality offers a wealth of new material upon which to base dramatic incidents. Dr. William Sekely, head of Gloria Pictures and producer of "New Wine", is a distinguished student of Schubertiana. This is his second picture woven about the Viennese melodist; some years ago, in Vienna, Dr. Sekely produced the highly successful "Unfinished Symphony". Since coming to Hollywood three years ago, Dr. Sekely has cherished the idea of further immortalizing Schubert on the screen.

"New Wine" concerns the sojourn of Schubert in Hungary, where he met a lovely peasant girl, Anna, who inspired him to write many of his best loved melodies. Howard Estabrook, Nicholas Jory, and Arthur Wimperis have prepared the script and Dr. Miklos Rozsa is in charge of musical production. Dr. Rozsa has wisely decided to use the Schubert music exactly as it was written, without modernizations or reworkings of any sort. The numbers heard in the picture are: *Are Maria, Marche Militaire, Serenade, Impromptu (Unpedit), the "Symphony in C-major"* and the glorious "Unfinished Symphony." In addition, there will be interpolations of Beethoven's "Appassionata Sonata" (Beethoven appears as one of the characters in the play), and bits of Mozart and Bach.

Ilona Massey plays the part of Anna. An alumna of the Vienna State Opera, Miss Massey is thor-

THE ETUDE "FINEST MUSICAL FILM" AWARD

What will prove the best all around musical film presented in America for the first six months of 1917? Who can determine this better than the readers of *The Etude*—the foremost American Musical Magazine?

We have no idea of giving an elaborate award to the motion picture producers of Hollywood, it will be simply a certificate or a letter notifying the successful producer that he has won the distinction that you, the readers of *The Etude*, have conferred upon him. Everybody in this day knows of the vast influence of the fine movie music

upon present day musical life in our country. Now you may decide which producer has made the most important contribution.

Balloting will be simple. When you see a musical film which you believe is valuable in your musical life as a music-lover, a student, a performer, a teacher or as a parent, just write the name on a postal card and address it to:

"Musical Film Awards"
The Etude Music Magazine
Philadelphia, Pennsylvania

oughly familiar with the Schubert tradition. During her residence in Vienna, she lived only a few streets away from the locale in which the film is set. Alan Curtis has been selected to portray the rôle of Schubert. Curtis is a new type to essay the young composer, generally depicted as a stout,



Alan Curtis and Ilona Massey in William Sekely's production of "New Wine."

squint, unattractive person. As a matter of fact, Schubert was anything but unattractive at the age of twenty-three, the period in which "New Wine" is set. He was personable, rather dashing, and possessed of a personality sufficiently attractive to triumph over drawbacks of a purely phys-

ical nature. It is this charming and personable young Schubert whom Curtis brings to life.

Binnie Barnes takes the part of a slightly and amusing Countess, and Albert Basserman adds another brilliant character to his list in the rôle of Beethoven. His resemblance to the master is striking—so striking, in fact, that he goes through the part without make-up, save for a more stylistically accurate arrangement of hair. The direction of the picture is in the capable hands of Reinhold Schunzel, who directed "Bajalaika" (Metro-Goldwyn-Mayer), also a starring vehicle for Miss Massey. Scenery and costumes are being kept in

exact accord with tradition. The interiors of castles and homes are actual replicas of their Austrian originals; costumes are strictly in character, without any effort toward Hollywood glamorization.

George Kreisl, cousin of Fritz Kreisl and a distinguished pianist in his own right, has instructed Miss Massey and Mr. Curtis in those intricacies of acting technique that will give them the appearance of actually playing. Kreisl coordinates the pseudo-playing of the stars with the already recorded Schubert music, dividing his attention between finger technique and arm and shoulder movements. Mr. Kreisl was educated in Vienna and continued his musical studies at the Paris Conservatoire. He has been in the United States some five years, specializing in Schubert music.

The plot builds up another fictional conjecture as to why Schubert's romantic life remained as unfinished as his great symphony. Schubert is on the point of renouncing his music in order to take money to marry Anna, to earn sufficient sacrifice, Anna makes her way privately to Beethoven, to show him the manuscript of the "Unfinished Symphony" and to enlist his patronage. Beethoven promises his aid as soon as the symphony shall be completed. Before Schubert can problem of choosing between music and school teaching is as far as ever from solution. Determined not to allow Schubert to sacrifice his music is left exactly at the point where historical accuracy requires him to be, and the tale of love and the typically wistful Schubertian note.

It is immensely encouraging that a full-length feature should be built around the person and rather than the rôle for Hollywood offerings, and of music-loving hearted encouragement on the part reveal a form of entertainment that combines inspirational and educational values with fun—to the greater enrich. (Continued on Page 288)

MUSICAL FILMS



JOSEF MARAIS

You have heard his refreshingly new South African Bushveld Band ever since September 1938.

Radio's Distinctive Musical Features

By *Alfred Lindsay
Morgan*

FOR A NUMBER OF YEARS Josef Marais and his Bushveld Band have been heard over the NBC-Blue network in one of radio's most interesting and novel programs. Beginning in September, 1939, with a fifteen-minute broadcast of unsophisticated melodies of the Karoo, Zulu and other South African regions, Marais proved so popular that his program was extended to a half hour and elaborated to include dramatizations as well as songs.

Marais, a South African, was born on the Bushveld; his childhood days were spent on a lonely sheep farm. Daily he took long rides into a nearby town for his first schooling. Later he went to Capetown. There, at school, he showed such a marked aptitude for music that he won several scholarships. At twenty he was sent to London, where he continued his musical training. He also studied on the continent. Later, in the English capital, he became interested in radio, and for several years he gave a long series of musical programs over the network of the British Broadcasting Corporation. Marais says he has always been interested in folk music. He has spent a great deal of time translating and arranging his native South African songs as well as those of other lands. In this work he has been ably assisted by Albert Diggershorf. Both strive to keep arrangements close to the original, although they do admit that in many cases it has been quite impossible to do full justice to certain subtle Afrikaans expressions. But the aim has been to retain as much as possible of the naive simplicity and the peculiar piquancy that make these songs so attractive.

From the region of the Bushveld has come a treasure trove of folk songs and folk lore, to which many races have contributed. For South Africa, like our own country, was a land where many races met and mingled. Home of the Hottentots, Bushmen and other Negro tribes, it was settled as early as 1652 by the Dutch, who established the Cape of Good Hope as a halfway haven for ships trading with India. But the French Huguenots who fled religious persecution also came to South Africa, and later the English, the Scots, the Germans and other Europeans. All these nationalities contributed to the folk lore and folk music of the

region; but the Dutch, Marais tells us, contributed perhaps the most; their influence has predominated.

The vast Bushveld region on the lower part of the African continent is primarily a farming country. There are very few large cities. The country is made up of generally flat expanses of land broken only by small hills, and each expanse is known as a "veld" (pronounced *fel*). The so-called Bushveld covers great areas both of the western and eastern states of the Transvaal and Natal. With the exception of the regions along the coasts and a few mountainous parts, South Africa, Marais says, is all veld country. Life has been lonely there, naturally, and in order to relieve its monotony settlers have from the beginning come from miles about for periodic *trek-ke-draais* (get-togethers). They met at some farmhouse, where they would dance and sing; and from these meetings the many curious types of South African songs were undoubtedly born. Old songs of certain European countries were appropriated and altered by different peoples and given new flavor. Some got new rhythms and words through the colored races. The original sentiment of many songs thus frequently was lost; for, to quote Marais, to the colored man a word is essential in a song because its sound appeals rather than its meaning.

Since February 9th, Josef Marais and his loyal Bushveld friends have been on an adventure trek in their broadcast—in pursuit of a missing diamond, stolen from Marais' grandfather many years ago. This imaginary trek has permitted the inclusion of factual geographical data and authentic Bushveld characters, as well as folk lore and folk songs. The continuity has been interestingly and effectively worked out. Frequently, Marais breaks into song when something reminds him of a familiar tune, and his companions join him in the chorus. Often, Marais accompanies himself on a guitar, but most of the time the instrumental backgrounds are provided by his

Bushveld Band. The song used as the signature number has a strange resemblance to the famous Hawaiian Aloka Oe. This, however, is one of the chief fascinations of the many songs he sings, for all possess reminiscences of other lands and peoples, and frequently you feel that you should know the song and join in the chorus. If you have not heard Josef Marais sing his Bushveld songs, we recommend you tune into the NBC-Blue network on a Sunday at 1:30 P.M. EST. (Marais has made an album of the Bushveld songs for Decca —Set 113.)

If you awake on Sunday mornings as early as 8:05 (EST), you can enjoy a fine organ concert given by Dr. Charles Courbain on the organ of the American Academy of Arts and Letters in New York City. His concert runs until 8:30 (NBC-Red network).

A Weekly Schedule

Looking down NBC's calendar for the week, we find that on Mondays there is a program presented by Joe Hansen and his choir from 2:00 to 2:15 P.M. EST (Red network) called "Hymns of All Churches." We sometimes forget how much we like certain hymns until we hear them presented in an informal manner in the home. Then there is the Rochester Civic Orchestra, which has been heard of late in a series of matinee concerts under the direction of Guy Fraser Harrison on Mondays from 2:30 to 3:00 P.M. EST (Blue network). It's a good broadcast to mark up on your Monday schedule.

Mondays bring also the Firestone Hour, which since February 17th has become known as the traveling "Voice of Firestone Concert" owing to the fact that it is following its tenor soloist, Richard Crooks, across country in his coast-to-coast concert tour. Beginning with the broadcast of February 17th, which originated from Hollywood, Crooks resumed his guest appearances on this program. Alfred Wallenstein is conducting all concerts, and since he is engaged in other broadcasts regularly from New York, it is assumed that he has to make connections each Monday night with Mr. Crooks by plane. (Red network—8:30 to 9:00 P.M. EST.)

Two young singers are (Continued on Page 288)

RADIO

KOUSSEVITZKY'S PERFORMANCE of Brahms' *Symphony No. 4*, in E minor, Op. 98" (Victor Album M-736) disproves all the old assertions that this music is melancholy and uncompromising. It would be impossible to imagine a more clarified, more brilliant or more finished performance than Koussevitzky and the famous Boston Symphony Orchestra turn in. From the reproductive standpoint, this is the best version of the work on records. From the interpretative aspect it is equally impressive, although those who know this score intimately may well feel that there should be more warmth in its projection. Certainly, the best version of the Tschalkowsky *Symphony No. 6* in B minor, Op. 74" (Pathéphone) on records is furnished by Furtwängler and the Berlin Philharmonic Orchestra (Victor Album M-553). The music is shaped with care and logic, and its expressive qualities are fully exploited without emotional excess. The recording is wholly admirable, although not so loud or forceful as some domestic issues.

The latest version of the César Franck *Symphony in D* minor (Columbia Album M-456), by Mitropoulos and the Minneapolis Symphony Orchestra, is somewhat disappointing. When we consider that Beecham, the foremost conductor on Columbia records, has recorded this work for English Columbia in recent months, it seems odd that domestic Columbia should have released the Mitropoulos reading instead of the great English conductor's version. Mitropoulos gives an admirably clean and straightforward performance; one marked by intensity and superb precision, but it is hardly Gallic in spirit. As a recording, this new set lacks the warmth and glow of the Stokowski version; and, strangely, it compares very unfavorably with the earlier Mitropoulos recordings, having much less bass and a hardness of string tone foreign to the orchestra.

The recording of Rimsky-Korsakov's Capriccio Espagnol, made by Barbirolli and the Philharmonic-Symphony Orchestra of New York (Columbia Set K-185), shows the fine musicianship of several first desk men, but as a performance it is not so smooth and effective, on the whole, as the Fiedler version on Victor discs.

Stokowski's arrangement of Weber's familiar *Invitation to the Dance* (Columbia Disc 11481-D), played by the All-American Youth Orchestra, is more on the virtuosic side than the Berlin version. Brilliant scales for woodwinds and harps dominate certain sections, and one notes a more genuine tonal sound than in any previous recording of the work.

In his performance of the *Overture to Wagner's "Die Meistersinger"* (Victor Album M-731), Stokowski, conducting the Philadelphia Orchestra, achieves consummate richness of tone. The music is played more for detailed effects than for spontaneity of movement; occupying, as it does, three record faces. One unfortunate break disturbs the continuity. From the recording side, this is the most impressive version of the superb "tone poem" that Wagner wrote for perhaps the most beautiful of all his music dramas; yet, it may well be that those who own the Beecham recording will find the freer flow of his reading, even though cramped on two sides, more desirable than this newer and more realistically recorded version.



SERGE KOUSSEVITZKY
Conductor of the Boston Symphony Orchestra

In 1928 Peter Warlock, the English composer, wrote a *Serenade for strings* for the sixtieth birthday of his friend, Frederick Delius. The music, close to Delius in mood and workmanship, is sensitively conceived. Constant Lambert and his String Orchestra do a notable justice to this little work on Victor 13554.

E. Power Biggs, the organist, and Arthur Fiedler's Sinfonietta unite to give us a worthy performance of Handel's "Concerto No. 13, in F major" for organ and orchestra, sometimes known as the "Cuckoo Concerto" because of imitative effects in the second movement. The material of this work was drawn by Handel from other of his works. Notwithstanding, this is a particularly pleasing composition, well played and recorded in Victor Album M-733.

It was inevitable that José and Amparo Iturbi would sooner or later record a two-piano concerto. And their choice of the famous Mozart "Concerto in E-flat major", K. 365, (Victor Album M-732) is a wise one; for Iturbi and his sister have a real

Discs That Delight Music Lovers

By Peter Hugh Reed

inset into Mozart's music. Since Iturbi is the conductor of the Rochester Philharmonic Orchestra, it was but natural that he should conduct the performance from the first keyboard, as Mozart did in his day. The result is a brilliant performance of this sparkling work, but one that employs a far larger orchestra than Mozart intended. The Schnabels, father and son, also have recorded this concerto, and while their performance is technically and expressively less impressive than that of the Iturbis, there is much to say for the less weighty accompaniment of their orchestra.

The new recording of Verdi's forceful and moving "Requiem Mass" (Victor Album M-734) was made early in 1939 in Rome, at the Royal Opera, institution, and chorus of that eminent under the direction of Tullio Serafin, who, next to Toscanini, is the greatest living Italian conductor. The singers are Maria Callas, soprano; Ebe Stignani, mezzosoprano; Beniamino Gigli, tenor; and Ezio Pinza, basso. There have been derogatory criticisms written against the years these have gradually faded out. Most people to-day acclaim this work as one of the greatest of its kind. Verdi set the liturgical text of the mass as a tribute to his close friend Manzoni, the writer, and set it in his own original manner. Had the composer sought to imitate the styles of not have been so convincing; its Italian exuberance and fire, its spontaneity and deep emotion are its chief attributes. The impact of the *Dies irae* is among the most compelling things in all music; while the final pages of the *Libera me* are poignant in their sorrow.

Schumann's "Quintet in E-flat major" (for piano and strings) is one of the most popular works of its form. It is a more compact work than most of the composer's larger ones, and its thematic material is a joy from beginning to end. Its mood is predominantly romantic, and this quality should always be taken into account by its performers. Schnabel and the Pro Arte Quartet recorded the performance a few years back; and now comes a new set (Victor Set M-736). The latter give a more mer, a reading that of this music than did the musicianship, but lacking in the warmth essential to it, in the full realization of the difficult rhythmic patterns. From the reproductive aspect, this is the best version available to date.

The newly formed Roth String Quartet play with finer unanimity and polish in Mozart's "Quartet in B-flat major", K. 458, (Columbia Set M-438) than in any of their previous recordings. The delightful rhythmic and melodic flow of this music is spontaneously set forth, and although one can imagine a more searching portrayal of the lovely adagio, it is (Continued on Page 289)

RECORDS

MacDowell for Children

A new biography of Edward MacDowell, liberally illustrated with black and white original drawings by Mary Greenwalt, has just been issued from the pens of Opal Wheeler and Sybil Deucher. The story is excellently told and should be easily comprehended by children of ten years of age. Selections from a few of his compositions are introduced.

"Edward MacDowell and his Cabin in the Pines"

Authors: Opal Wheeler and Sybil Deucher

Pages: 144

Price: \$2.00

Publisher: E. P. Dutton & Co., Inc.

A Great American Singer

One of the finest biographies written by an American, ranking possibly with those by Prescott, Ida Tarbell, John Hay, Albert J. Beveridge, Albert B. Paine and Hendrik van Loon, is the newly published "The Life of Emma Thursby," by Richard McCandless Gipson, and issued by the New York Historical Society. Mr. Gipson was fortunate in having access to a large collection of unpublished reference material which gives his book an authority which is most welcome.

It is with great pleasure that we greet this life story of one of the foremost American singers. This is particularly the case, because her art, alas, like that of Jenny Lind and Patti, must remain largely a memory. In her singing years (she was born in 1845 and died 1931) there was no means of preserving those golden tones when they were at their finest. The photograph was invented in 1877, but it was not until the past decade that the methods of high fidelity electrical recording were perfected. Therefore, it is very fortunate that her great achievements have been so excellently set forth in this new volume.

Born in Brooklyn, New York, her first teacher was Julius Meyer of that city. Her next teacher was the noted Achille Fauriol, of New York. Then she went to Boston to study with Mme. Rudersdorff. Mme. Rudersdorff was an extraordinary personality in American musical history. Born in Russia (1822) she had been a pupil of the great Bordogni in Paris. Rudersdorff had met with great success as an opera singer in Europe. In 1871 she came to America to sing at the Boston Jubilee. She then settled in America. Her son was the eminent American actor, Richard Mansfield.

After studying with Mme. Rudersdorff, Emma Thursby went to Milan to study with Lamperti and San Giovanni. These details are given because they indicate that although she was thoroughly American her voice was developed strictly along the lines of the Italian tradition of bel canto. This possibly accounts for the fact that her singing years lasted until comparatively late in life. Although she sang as a little girl, her real debut was at Plymouth Church, Brooklyn, New York, in 1876.

Pat Gilmore was at that time a real force in American music and his band ranked in popularity with the great symphony orchestras of that day. He engaged Emma Thursby for a national concert tour which proved a tremendous success. Her voice, although not powerful, had a "delicious" timbre, which led critics to compare it with Patti.

In those days much of the best singing known in America was that heard in church from the many fine church choirs. Excellent salaries were paid and singers of real ability were proud of their choir positions. The choir of Henry Ward

The Etude Music Lover's Bookshelf



Any book here reviewed may be secured from THE ETUDE MUSIC MAGAZINE of the price given plus postage.

By B. Meredith Cadman

Beecher's Plymouth Church in Brooklyn, New York, was particularly famous. It was believed that Miss Thursby when she was a member of this choir, drew so large crowds to the famous church as Beecher himself.

During the rest of her remarkable career she devoted her art to church and concert singing, notwithstanding incessant opportunities to go into opera. Even Gounod begged her to sing his

the world, one from the Emperor and Empress of Brazil who are alleged to have made her an offer of \$40,000 for a concert tour of their country. On most of her tours she was accompanied by her faithful sister, Ina Love Thursby.

In her later years she gave much time to teaching and philanthropy. Her best known pupil was Geraldine Farrar. In 1903 she and her sister, Ina, made a tour of China and Japan. In Tientsin she gave a very successful concert. She was then aged fifty-eight.

The writer of this review knew Emma Thursby for many years and was a guest in her apartment at 34 Gramercy Park, on different occasions. She was a woman of extraordinary charm, personality and mental vigor with a wide human outlook, blessed by unusual feminine sweetness. Mr. Gipson's carefully documented and excellent biography gives this memorable musical figure the permanent recognition and record which otherwise might have been lost.

"The Life of Emma Thursby"

By: Richard McCandless Gipson

Pages: 430

Price: \$7.50

Publisher: The New York Historical Society



EMMA THURSBY ABOUT 1900

MUSIC LOVERS TO THE FRONT

Here is a delightful short book by a British gentleman who holds the Rossiter Hoyle Chair of Music at the University of Sheffield. From the tone of the book, we could not have imagined anyone who could have done it more deftly in as few pages. We have stressed the author as a British gentleman because, since the earliest days of music culture in England after the monastic period, innumerable British gentlemen always have taken a peculiar and sincere delight in becoming amateur musicians. Following the models of Henry VIII and his urdler daughter, Elizabeth, as well as his ill-fated Mary, English gentlemen and gentlemen took to the virginals and the recorders as a salmon does to a waterfall. To them it was an exciting and interesting game. Quite naturally, the gentlemen of other lands, Frederick the Great, Esterhazy (esh-ter-ha-ze), Razumovski, and others, became fine amateurs and patrons of the art, but it remained for the Briton to make sport of it.

Henry VIII, be it known, was, like Mary, able to play many instruments and, like Mussolini, was said to have practiced music daily. One writer claims that he composed almost the first purely instrumental compositions in England that have

Marguerite. At first she was moved by moral scruples, but later her vast success as a concert singer became so unusual that she reached a position where she could not afford to devote time to the opera. In England, France, Germany, Spain, Denmark, Norway, Sweden, Belgium and other countries, her appearances were sensationally successful. Offers came to her from all parts of

BOOKS

come down to us. In 1627, however, in Peacham's "Complaisant Gentleman", we read that restrictions "were placed upon musical obligations. He writes, 'I desire not that any Noble or Gentleman should (save at his private recreation at leisurable hours) prove a Master in (music), or neglect his more weighty employments. . . . I desire no more in you than to sing your part true at first sight, without to play the same upon your viol, and the exercise of the lute, privately to yourself.'"

The author has collected many quaint touches such as the following, relating to the ponderous Dr. Samuel Johnson: "Boswell, incidentally, had more sensibility, but not much greater knowledge. 'I told him (Johnson) that (music) affected me to such a degree, as often to agitate my nerves painfully, producing in my mind alternate sensations of pathetic dejection, so that I was ready to shed tears; and of daring resolution, so that I was inclined to rush into the thickest part of the battle. 'Sir, (said he), I should never hear it, if it made me feel such a fool.' He was disappointed to miss the 'musical meeting in honour of Handel, in Westminster Abbey' in 1784. He likes the sound of the organ, like many other of the untutored: 'Tastes may differ,' he writes, 'as to the violin, the flute, the hautboy, in short all the lesser instruments: but who can be insensible to the powerful impressions of the majestic organ?'"

All and all, this book coming from England at a time when most of the actions of the world are at war or upon the threshold of war, is a delightful interlude in a troubled world and at the same time bespeaks the equanimity of the British soul. "The Amateur in Music"

Author: F. H. Spera, M.A., Mus.M., F. R. C. O., Hon. A. R. C. M.

Pages: 78 (5½ x 8½)

Price: \$1.25

Publisher: Oxford University Press

MUSICAL QUESTIONS

Many years ago, the famous musical historian, Hermann Ritter, a man of broad sympathies, high aesthetic sensitivity and understanding, wrote a six-volume "History of Music in Questions" which the writer of this review studied with Professor Ritter. The style has been occasionally copied in much briefer books, the latest of which is "Handbook of Music History" by Dr. Hans Rosenwald, until quite recently a teacher in Berlin. This is a series of questions and answers, a kind of catechism of facts of musical history which, of course, owing to the compact nature of the book, cannot be all comprehensive. Several distinguished men and women in contemporary music are necessarily omitted. The book will be found useful for question and answer contests. The writer's style is concise and direct, and we trust that this work will meet with wide approval for the purpose for which it is designed.

"Handbook of Music History"

By: Hans Rosenwald

Price: \$1.25

Pages: 112

Publisher: The Lee Stern Press

The Art That Releases

"I believe that music can be done by art, and particularly the art of music, to give satisfaction to the natural and legitimate desire for getting away from unrelieved dullness and drudgery, and to lend the strong impulse underlying it into the channel of the harmless, or even destructive, channel."—Otto Kuhn.

Thanks from Sibelius

The Hon. H. J. Procopé, Minister of Finland, desires to thank American admirers of the work of Jean Sibelius for their widespread tributes to the master at the time of his recent seventy-fifth birthday. No nation in the world stands higher in the estimation of all Americans than magnificent little Finland, and we are greatly honored to present this letter to our readers.—Editor of *The Etude*.

LEGATION OF FINLAND

WASHINGTON D.C.

1377 NW

2-60

1103



February 27, 1941.

My dear Dr. Cooke;

I have just received a letter from Jean Sibelius in which he asked me to write in his behalf to those who had done so much in this country to honour him on his birthday, and to express for him his very heartfelt thanks for this tribute. He was deeply touched by this appreciation for his music, as well as by the honour thus paid to Finland, and he said in his letter to me that he would "so much like to thank each and every one personally". But as this is impossible in view of the obvious postal transport difficulties in the present circumstances, he hoped you would believe him none the less grateful that I do it for him. I know how much these music celebrations meant to him as a recognition of his genius and as a token of friendship towards our country, and for him as well as for myself I send you warm greetings and deeply heartfelt thanks.

Yours very sincerely,
H. J. Procopé
Minister of Finland.

Dr. James Francis Cooke,
The Etude,
1712-14 Chestnut Street,
Philadelphia, Pennsylvania.

Music As a Means to Speed Up Work—By M. V. Santos

British factories have been experimenting with the use of music during working hours, as a means of increasing the efficiency of employees. The Manchester Guard Weekly reports that forty-seven factories of nine hundred and seventy giving information about factory conditions, in a survey conducted by the National Institute of Industrial Psychology, are using music.

Some of the comments from the factory officials were:

Employees doing hammer work keep time to

swinging music.

Music has the effect of stopping chatter, and work improves in consequence.

Girls prefer work in the warehouse with music, to work in other departments where higher wages are paid.

Slow and fast music affect the speed of work. Singing is allowed; and, when singing, employees work better, because it keeps them from talking, and people can work and sing, but they cannot work and talk.

Go Back to the Piano!

A lively article from a sensible mother
who found her own way back

By Mona Myers Davies

THE WORLD IS FULL OF WOMEN whom you might call "givers-up of the piano." If all the money spent on their music were put in one pile, it would look like the national debt. If a span of their practice hours were made, it would extend to the crack of doom. Some of these women had real talent. All learned to play the piano. And they have thrown away the priceless thing they strove for. Many of them are restless, groping for something to fill the yawning gaps in their lives. Why don't they take up music again? Ask them. They will tell you they have not touched the piano in years; their hands are too stiff; they are ashamed of how much they have forgotten. Every excuse in the world. They are just a bunch of "dids" who "don't any more."

I understand these women, having been one of them for thirty years. But I have left them. I have gone back to the piano and am having the time of my life. Now I am possessed with the fervor of a crusader and want a host of women to follow me.

My early childhood was without benefit of music lessons, and our old upright piano stood neglected. No doubt this was because I had never divulged my secret dream-pictures in which I saw myself, grown up, seated at a grand piano, playing, dressed in black velvet with a long train that spread like a fan upon the floor. As the years went by I added an audience to the picture. But not until I was twelve years old did I give voice to my desire to make music.

A neighbor girl came to our house one day and played an elaborate piece with a lot of hand-crossing in it. It was wonderful! I immediately added crossing of hands to my picture. Then a dear little old lady came one evening and did the most amazing variations up and down the keyboard. She wore rustling black tulle, and her white hair waved softly into a tight little biscuit on the back of her head. She looked fragile enough to fall to pieces when she perched herself on the wobbly plush stool. For a minute I was afraid she would lose her balance, but I soon forgot about that, so delightful was her playing. I definitely decided that night to become a musician. If music made old age so gracious and sweet, I felt that I ought to hurry and get ready to be old.

The Ugly Duckling Sets Out To Be a Swan

My father and mother consented with alacrity to my request for music lessons. I was an exceptionally homely child with uneasy manners, a prickly disposition, and a genius for saying the wrong thing. My mother welcomed the idea of a



MONA MYERS DAVIES

cultural parlor trick, because she thought I needed something to send me down to the smooth finish she desired in her daughter. My father picked the guitar, managed some really bird-like notes on the flute, and whistled very beautifully. He also sang tenor in the church choir. He therefore encouraged me, but I think with his tongue in his cheek, as he saw no sign of music in me. They sent me to an excellent teacher who discovered that I had only a small talent for music but a stupendous and unsuspected talent for hard work. Having a temperament like the little dog named Rover who, when he died, died all over, I gave myself completely to music and practiced three to six hours a day. I made such rapid progress that my parents were inordinately proud of me.

In college I made plans for a serious career. I became a show-off pupil and was utterly puffed up over my accomplishment. It pleased me to play in recitals, for I felt that it would be unfortunate indeed were other students denied the privilege of hearing me. Besides, I liked the applause. I dressey my beloved Beethoven and Liszt, in the celestial orchestra, laid down their harps in

disgust when I played the "Appassionata Sonata" and the *Second Hungarian Rhapsody*. But had I seen their gesture of disapproval, I would not have been deterred.

My graduating recital stopped just short of my dream picture. The grand piano was there, and the audience. But the black velvet dress was missing. I wore be-ruffled white organdie.

When I went the following year to New York to study under a famous teacher, the ego slowly oozed out of me. Self-confidence gave way to humility. This teacher was understanding and kind. When I told him that

I had used up my money, he let me cry on his shoulder and ruin his collar with my tears. He said: "Go home and teach for while, and come back when you have enough money for living expenses. Don't worry about money for lessons. With your capacity for work, you'll play in Carnegie Hall one day."

Marriage Flies In, Music Flies Out

I came home and began to teach. Then, like a feather on a breeze, went my music. I fell in love and got married, and lived for five years without a piano in the house. When at last we bought one my hands had become so toughened by kneading dough, spanking babies, and grubbing in a flower garden, that it was hard for me to practice. My husband did not encourage me, so I let the music go. It amazes me even now to think how quickly it went.

One night, three years ago, something happened which changed my course and steered me back into music. I had what my old black mammy would have called the "hibby-jibbies." The radio was on, but I was not listening. I was too busy contemplating my forlorn estate. For years I had looked forward to the time when I should have leisure and be free from responsibilities. But now that I had reached that time, it held no flavor for me. My children were married and no longer needed me. I recognized my dangerous inclination to muddle and knew I needed something to keep me "out of their hair." What I needed was a hobby.

Suddenly my ear caught the opening phrase of the "Appassionata Sonata," and I began to listen. A world famous pianist played a programme almost identical with the one I had played at my graduating recital nearly thirty-five years before. At once I knew that I should take up piano and fill my life with music. The next day I went about doing it.

My uncle, with whom I live, was happy over the idea and bought for me a small upright piano. Just around the corner lives a woman whose gift for teaching is truly remarkable. I went to her and said: "Teach me as you would teach a child. Maybe I can learn a (Continued on Page 276)

Acquiring a Light Thumb

By Harold Myning

THE THUMB IS STRONG but heavy and clumsy. Therefore, special exercises to acquire lightness, are needed. If the thumb is not to be a drag on the other fingers here are a few exercises that will enable one to acquire a light thumb.

1. Place the five fingers on five white keys. Now, without depressing the four keys on which the four fingers lie, play the thumb note four times very softly. Repeat the exercise several times but not often enough to ramp the wrist.

2. Play several scales, especially the scale of C, and play the thumb notes much more softly than the other notes are played. This is an especially valuable exercise in gaining a light thumb. It serves another purpose, too, in that by practicing it faithfully the student gains that facility in turning the thumb under the hand.

3. Now, place the fifth finger on C and the thumb on the C below, which of course makes the octave span. Holding down the C with the little finger, play a short chromatic scale with the thumb, coming up one half step at a time. This exercise also kills two birds with one stone, so to speak, for it is a valuable exercise in contraction and expansion.

The Outer and the Inner Ear

By Leonora Sill Ashton

The avowed aim of every music teacher should be to eliminate, as far as possible, the supposed "drudgery" of piano practice for his pupils; and to expedite the attainment of their musical proficiency to as great a degree as possible.

A plan which has been found successful with a number of pupils is that of explaining to them that, while the music they play is received by the listener through the organs of hearing, the ears, they themselves receive it by two different methods: first, through the medium of the outer ear, and that of the inner ear.

Both of these "ears" have valuable assistants which cooperate with each other in overcoming the difficulties which arise in piano practice.

The outer ear hears a piece of music being played. It catches and holds the impressions that are made upon it by the rhythm, the melody and the phrasing; and it cooperates with the fingers in helping them to keep the correct time, to make the melody sing, and to mark each phrase with a slight accent at the beginning, and a pause or breath at the end.

The inner ear hears a piece, not by actually hearing someone play it, but through mental impressions received from looking at the music page, cooperating with knowledge which has been gained at the music lesson, of the different notes, and the position of the keys they represent on the keyboard; of the tempo of the piece; of the marks which tell what its phrasing is; of the shades of tone shown by the inner ear and shades of tone shown by the hands and fingers to play through musical understanding.

While this presentation has appeared some-

what abstract to a certain type of pupil; it has proved valuable and successful on the whole.

The pupil with the quick ear, by having his consciousness touched with the impression and understanding of music coming from within himself, rather than from an outside source, has been unconsciously made to penetrate the reasons for the parts of music as differentiated from the whole, and to which hitherto he may have given scant attention.

To the opposite type of pupil, probably quite as musical as the first, but with less spontaneous power of expression at the keyboard, the suggestion has illumined his individual appreciation of music, and aided in drawing out the latent coordination of the forces of mind and hand and fingers which were necessary for his complete musical performance.

The plan has helped to strengthen the weakness of both types of pupil, and to improve and intensify the native gifts of each.

The Queer One Tone Music of the Lapps

By Halger Lundberg

A rich and fascinating collection of five hundred and fifty-eight ancient Lapp melodies, so called "joikings", has been gathered by Karl Tirén, a Swedish railway station master turned author-artist. Mr. Tirén, who is eighty years old, has roamed the wastes of Lapland for more than three decades, not because of his friendship with the Lapps and his understanding of their nature, he has amassed a wealth of information, not previously discovered.

Mr. Tirén calls "joiking" heterophone music, and explains that it is absolute monotone and constitutes the Lapps' way of expressing their moods, likes, and feelings. They can be divided into migration tunes, marches, herdsman laments, meeting and parting songs, wooing songs, revelry tunes, and wedding and cradle songs.

The very oldest of the "joikings" are the songs to the spirit world and to the protective gods. Among the melodies of greatest ethnological interest collected by Mr. Tirén are the "Beaver Songs", which he heard from an aged Lapp woman, and the lullaby, *Tomme, Tomme, Fenne*. Most valuable of all his discoveries are probably those made in the northwestern Swedish province of Herjedalen, where he came across some old Lapps, who remembered fragments of the so-called "Bear Choruses." They differ considerably from other Lapp music, and chants of a similar type can, in fact, be found in India.

Many prominent musicians have visited him in his cottage, "Nuojaik", in the Abisko National Park in northern-most Sweden. Among them is Leopold Stokowski, who claims that the rhythm of the Lapp music has no counterpart in the world. Crown Prince Gustaf Adolf—himself a skilled archaeologist—and Crown Princess Louise of Sweden also have been his guests on several occasions. Mr. Tirén in addition is known to one of the best violin makers in Sweden, and has also made a name for himself as a painter of note.

Another interesting phase of Lapp music, the symbolism of their ancient magic drums, has been investigated by a Stockholm scientist, Dr. Ernst Manker. This study has found that the Lapps used these drums in order to establish contact with the spirit world. While drumming, they fell in a trance, and it was supposed then

that the soul became liberated from the body and soared to higher realms. The drums were covered with figure designs, illustrating scenes from the myth of the Lapps, as well as everyday happenings in their life. Their mythology, which is influenced by Christianity as well as by old Norse beliefs, described the natural forces—the sun and the moon, the wind and thunder, lightning and snow storms—personified as gods, while the gods of mountains, lakes, forests, and so on, were of a more local nature.

The Lapps for hundreds of years held on to their drums, which they believed could not only influence the world of spirits, but also reveal to them where they should go to find grazing for their reindeer herds or the best places to fish and hunt. Not until the end of the seventeenth century were the authorities successful in stamping out—at least officially—the use of magic drums among the Lapps. In secret, however, the superstitious custom lived on for a long time, especially in southern Lapland. Only last year, for instance, Dr. Manker recalls that he met an old Lapp in the Swedish province of Jemtland, who well remembered his father's drum, which he has seen used many times.

Piano Practice as a Game

By Mrs. E. R. Martens

Mothers of small children, and many teachers, have had the problem of making music lessons (particularly practice periods) interesting. Many new ideas have been tried; music rhymes on music book pages, gold stars for merit, and all of the approved methods of elementary schools. With some children they are successful, but the great majority the practice hour means either boredom or rebellion. It is difficult to make them realize the value of practice.

Here is a new angle on this old problem. All little girls adore "dressing up" and playing "make believe." Their costumes are their dresses in various stages of old age, and always include a pair of her shoes which daughter can wear right over her own. Most children of to-day are radio fans, and keenly interested in programs and broadcasting. My little girl invented a novel method of combining "dressing up," practicing at the piano, and "make believe," by acting as radio commentator and broadcaster. In microphone position beside the piano, with a crude home-made beside the piano attached to a bird cage stand, placed in typical "Walter Damrosch" style:

"My dear children," I will now play the scales went over and over the scales, up and down. They next announcement was: "My children, I will play the chords in three positions." These she repeated until she could play them perfectly. Last of all came some simple little pieces; but they phony. As a part of honest work followed each and earned practice hour were miraculously combined.

The idea was original with her, but I gave her praise and encouragement, and it was repeated ones who read the practice hour, might enjoy it, an imaginary audience, or giving a recital to it a game, and what was formerly a task to make come an adventure.

Some Fundamentals of Good Singing

By Wilbur Alonza Skiles

SINGING IS REALLY SPRAKING set to music. It is speech with tones, latent in the average spoken word, caught up, emotionalized, and sustained in flowing, melodic style. Vocal tones become musical in quality only when adequate freedom exists in physical performance. This freedom must originate through mental impulses of relaxation. All good singing is done first in the mind, where these imperative impulses of relaxation are conceived. Freedom is the foundation of good voice production either in speaking or singing, and the speaking voice affords the perfect fundamental pattern from which to cultivate the singing voice and the "vocal mind."

In order to produce both vowels and consonants according to their true cultural value, and without loss of beauty and spontaneity in the singing tone, the singer must obtain complete command of his vocal organs, through subconscious mental direction. To acquire this, the student may use the following instructions safely and advantageously.

First, he must train his tongue to obey the mind's impulses of relaxation; this is imperative to good singing. This acquisition may be the means by which the young singer dispels shortcomings and eventually finds the way to good singing.

The writer knows from personal experiences that this important vocal organ can be brought to an appreciable degree of subjection and made to be the servant of the singer. Either the tongue will present an ultimatum to the singer, or the singer to the tongue. It could be a case of spare the tongue and not be a singer. If any vocalist disputes this teaching, let him confront himself with a mirror, at the critical moment when he is having difficulties in tone production or word formation. Almost invariably he will find that his tongue is in a position quite unfavorable to phonation.

The back part of the tongue should always be free in order to allow the larynx to sink and relax naturally, in automatic fashion, for the creation of just the right pitch for any particular note in the singer's vocal range. It should, without forcing, be down as far as possible, and as far as good vowel formation, tone support and comfort of the throat permit. The rear portion should never stiffen, nor should it rise up at the tip or draw away from the front teeth at any time during vowel emission. For the most part, in singing, it must lie loosely on the floor of the mouth. On the other hand, there are some exceptions, in that it must not assume a too flat position for the creation of the vowels "e" and "a" of the English alphabet, and their relative sounds. For these, the tongue is required to rise in its center without stiffening, and without control, and the tip must drop loosely behind the front teeth of the lower jaw, touching the teeth lightly. However, all such tongue positions and performances must come about involuntarily; the tongue must function as automatically in singing as it does in good speaking.

In most cases the tongue must be coaxed to relax; to assume a loose position within the mouth favorable to intelligible phonation and scientifically correct tone production. For this,

silent exercises are helpful and, indeed, imperative.

Not all singers have phenomenal voices. Caruso had. His method, however, was scientific in its principles and natural in its basis; he had no need to think of technicalities while he sang so exuberantly, so beautifully. Caruso sang as his great heart felt. All human emotions, perhaps, were experienced in his brief forty-eight years; he was, indeed, a versatile artist.

In Dr. P. Mario Marafioti's splendid book, "Caruso's Method of Voice Production" (D. Appleton and Company), much is said concerning the right performances of the tongue, and there are numerous fine pictures of Caruso's tongue in action, which show the imperative groove in the tongue as advocated by this great book. Caruso's tongue behaved in phenomenal fashion. Correctly and efficiently, his glossus responded to his perfect mind pattern of tone and word, while his singing heart poured out its wealth of emotion.

To achieve this involuntary control over the tongue and voice, and to insure correct tongue action, the student will find these exercises for the training of mind and tongue very helpful.

Exercise 1—Silent

The student should stand before a mirror, looking closely into his loosely opened mouth, observing the tongue as he imagines his sensations during a natural yawn. He should then strive to realize three sensations—in the mouth—throat, head, nose, chest, and so on—as, with index finger, he gently strokes the tongue's center from rear to behind the tip, repeating this stroking action about ten times consecutively. After a few minutes, a decided desire will prompt the aspirant to yawn. The extrinsic muscles of the throat and mouth, now relaxed, allow the intrinsic muscles due opportunity to act; and it is this condition by which good singing is, in turn, made possible, at least from a physical standpoint.

The visible result which comes from such exercising, if practice is continued daily, is the tongue groove. This is a furrow in the tongue, from extreme rear to just behind the tip, which results from the intrinsic action of those real vocal muscles uniting the larynx, palate and tongue into what we shall call a Voice Trinity, while the extrinsic muscles (those which perform during the ordinary act of swallowing) remain dormant. By this coaxing process, this Voice Trinity is encouraged to perform in a greater degree than it does in average voices which are intercepted by extrinsic interference. That is to say: through this coaxing process, the tongue leads in isolating the entire vocal machine from such dangerous interceptions. The groove itself

may first appear in embryonic form either in the rear, middle or front part of the tongue. Whatever where it begins, the important thing is where it extends—how far and how deep in the tongue.

Concerning the mind culture derived from this tongue exercise, let us say that as soon as the tongue can automatically assume this deep groove, extending from rear to behind the tip, without the use of the index finger, his mind will be well on its way to controlling the entire tongue and vocal performances, physically. That is, the voice will respond to impulses of relaxation which exist in the mind of the student. These impulses cause the groove to appear in the tongue; and in this manner the way is paved, over which to travel safely to correct good singing. This exercise is the major fundamental of good voice production.

Daily practice should be continued thus:

Starting with approximately ten groove promptings, the tongue should show signs of relaxing. After the embryo groove is visible in some one hundred and twenty-four formations should be made daily. If, at the best, of course, at first, to practice only five minutes at a time, making about five grooves during this period, thus twenty of these formations should appear in the tongue periodically within these twenty minutes during the first week.

The number may be increased to about forty, sixty, one hundred and so on, daily, after the student has acquainted his mind with the manner of making them without the use of the finger. Eventually, the tongue becomes spontaneous in responding to the mind of the student. However, the tongue will not remain in this groove position permanently, but will be loosely relaxed when not employed. Sooner, from the effects of those sensations which accompany the creation of this groove, the mind follows the right path through being guided positively by intrinsic feelings and impressions, physically and mentally. Space does not permit detailed discussion of this phase of the young singer's development.

Once the potential singer is making one thousand grooves daily, encouraging results in the voice itself will explain the details of the entire feat; the young mind will find rebirth, vocally. Within a few weeks a distinct improvement will be noticeable both in the student's speaking and singing voice; his tongue quality and word creation will respond most conspicuously to his mental impulses of relaxation which now have been cultivated to an appreciable degree. And another singer will be safely placed on the road to Parnassus.

Exercise 2—Silent

With this groove exercise well in hand, the potential singer will find the following exercise useful:

With a clean cloth gently grasp the tip of the tongue and draw it (Continued on Page 266)

VOICE

Variety in Organ Preludes

By

Edward J. Plank

IT IS NOT NECESSARY for an organist to play the conventional type of prelude every Sunday. He can give as much variety to his preludes as he gives to the other musical numbers of the church service. There are at least six types of organ preludes at his disposal. While these classifications may sometimes overlap, each is in a definite and distinct category. An outline of these possibilities follows:

I. *The Standard Prelude.* This type includes the commonplace numbers one usually hears, bearing such general titles as *Prelude*, *Meditation*, *Contemplation*, *Consolation*, or *Reverie*. The standard prelude is easy and churchly in effect. In style, the ordinary prelude has a melody that can be readily followed and appreciated by the man in the pew.

II. *The Hymn Type* really has four subdivisions, affording much variety in itself:

a. *Chorales* are often needed. Simple chorales, played softly on the Echo Organ, produce an ethereal atmosphere most conducive to worship. Chorales are the proper prelude for Communion Sunday. Preludes similar to the *Evening Prayer* from "Hansel and Gretel," by Humperdinck, and the *Andante Cantabile* in B-flat, by Tchaikovsky, are also suitable for the Communion Service, offering a change from the meditative chorale. During the service of Communion, simple hymns are more effective, and in better taste than elaborate variations on a hymn tune.

b. *The Anthem Type* is stronger, fuller, and a little more animated. One might actually play an anthem, such as *Send Out Thy Light* by Gounod. Protestant organists would gain an unusual repertoire by examining masses. The *Sanctus* from Gounod's *Messe Solennelle* (St. Cecilia) is sublime in any church.

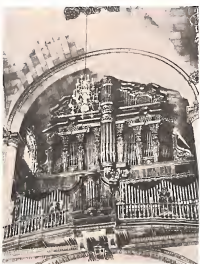
c. Handel's *Largo* might be considered in the hymn class, although it is "broader" and more imposing than an anthem. *The Choral* from "Finlandia" (Sibelius) also belongs in this subdivision.

d. An occasional *medley* of hymns is most pleasing to the audience. An organist should ever bear in mind that his hearers prefer familiar melodies to virtuoso feats. How we love to hear hymns from the past like *Shall We Gather at the River*? Playing a medley gives the organist an opportunity to improvise, modulate, and arrange.

III. *The Offertory Type.* There are times, especially in Summer, when an organist becomes arid, lighter, and more songlike than chords coupled 8's, 4's and 16's. The single note melody line will give welcome relief. *The Spring Song* by Men-

delssohn, *Ave Maria* by Schubert, and *Melody* in A by Dawes, all are good suggestions. Offertories which are too long to synchronize with the ushers' march make ideal preludes. Two cases in point are Chopin's *Nocturne* in E-flat and Rubinstein's *Romanze* in E-flat.

IV. *The symphonic Prelude* is more dramatic in a theatrical sense. For this purpose the symphonic prelude may be considered Program Music. Well known pieces in this category include: *Pilgrims' Chorus* from "Tannhäuser," by Wagner (combination massoso hymn type and symphonic effect); *Liebestraume* by Liszt-Gaul (dramatic tone poem); *First Movement* of the "Unfinished Symphony" by Schubert-Lemare (dramatic pean for festival occasions); *Andante*



The Great Organ in the Basilica at Guadalupe, Mexico

from "Fifth Symphony" by Tchaikowsky; in *A Monastery Garden* by Ktebly; and *Caprice Viennois* by Kreisler.

V. *The Recital Type* is composed, of course, of recital numbers demanding virtuoso ability. These masterpieces embrace the works of Bach, Buxtehude, Gullmatt, and Handel. The master organist also plays Mendelssohn's "Organ Sonatas" and Widors's "Organ Symphonies." Toccatas, fugues, carillons, sortis, fantasias, concertos, canonic variations, and partitas, also have their occasional use as a prelude.

VI. *The Grand Chœur Type.* The organist often needs *maestoso* preludes of pomp and circumstance. This kind of solo may be as difficult as the above, but it emphasizes churchly dignity in contrast to recital brilliance. There are countless "Grand Chœurs" and "Grand Offertories." Elaborate paraphrases on hymn tunes belong in this section, too.

CODA: *Transcriptions*, while not comprising a special category, merit a separate paragraph. Transcriptions must be used with discretion because they do not supersede or displace original organ literature. However, there are certain transcriptions no organist can afford to be without.

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out. A more varied repertoire is created by using suitable

a. *Operatic and symphonic transcriptions*, solos, b. *Organ transcriptions of appropriate piano solos*, c. *Oratorio and cantata transcriptions*.

Operatic and symphonic transcriptions have been already mentioned. Other effective numbers are arrangements of the *Introduction to Act III* from "Lohengrin" and the *Prelude* to "Tristan and Isolde," by Wagner. Noteworthy selections for b are the *Adagio Sostenuto* from the "Moonlight Sonata" and the *Adagio Cantabile* from the "Sonata Pathétique," by Beethoven. Prerequisites from section c include the Bach aria, *My Heart Ever Faithful*, and the Heiligher Chorus from the "Messiah" by Handel. The two instrumental numbers from Gaul's "The Holy City" are, of course, intended as organ solos.

All types of preludes listed have their places in the worship service. The organist's good taste must decide which type creates the musical mood for the pastor's sermon. With services ranging from evangelistic to fraternal (visiting ladies), many different types of preludes are required. Also the church calendar (Christmas, Easter, and so on) decrees the appropriate variety of prelude. National holidays, like Labor Day, Memorial Day, Thanksgiving Day, and Independence Day, also influence the service, and in turn the choice of prelude.

All in all, the organ prelude can and should be anything but conventional.

Intriguing Organ Lore

By Mildred Martin

IT IS OF INTEREST TO KNOW that the first American organ was built by Johann Klemm of Philadelphia and was placed in Trinity church, New York City in 1731. Eight years later (1745) Edward Bromfield built an organ in Boston. It was the intention of Mr. Bromfield to have twelve hundred pipes in the organ, but he died before the instrument was completed.

The first concert organ used in this country was built by E. F. Walcker and Son of Ludwigsburg, Germany. It was built for the Music Hall in Boston, Massachusetts, at a cost of seventy thousand dollars. In 1884, it was sold to the Hon. William Grover who presented it to the New England Conservatory of Music. Unfortunately, the Conservatory could not house such an immense organ, and it was sold for the metal and lumber it contained, at fifteen hundred dollars.

Opinion differs in regard to the most noted juvenile prodigy in organ playing and composition. There are those who claim the honor belongs to Mozart and others feel that this recognition should go to William Croft who became Dr. Croft. At the age of two, he played the organ and at four gave daily organ recitals. The first organ to be operated by electric power was at the Centennial Exposition at Philadelphia in 1876.

As the mighty tones of the organ calls to worship, let us repeat the words of Charles Wesley—

Jesus, we look to Thee,

Thy promised presence claim;

In the midst of us all, be

Assembled in Thy name.

No organist should be so absorbed in the musical service of the church that he forgets the real service. That may sound confusing, but there are many who will understand and agree.

The Future of Instrumental Clinics

By William D. Revelli



(Upper) Faculty of the 1940 High School Band Clinic. Revelli stands third from left, front row. (Lower) French Horn Section, 1940 High School Band Clinic.

PROGRESS IS NOT MEASURED in terms of repetition of what has been done—it embraces the use of past knowledge and experience, present trial, future experiment. I believe that we are about to begin a new stage of progress in our instrumental clinics, and it is my purpose here to discuss the weaknesses of our present clinics, to propose ideas for evaluation of future clinical objectives, and to suggest improvements.

This discourse does not have as its aim any type of destructive criticism. Perhaps we would be protected by following the "movie mode":

"Should any of the statements made herein associate themselves with the program of any instrumental clinic—living or dead—the resemblance is purely coincidental and unintentional."

Seriously, however, we do recognize the part that clinics have played in the music program of our educational system, and we simply wish to deal with a forward step—to forecast what is to come.

The term "clinic" as used in music education is borrowed directly from medical phraseology, and its use in our field is certainly justifiable. But what is its meaning? We find that it can cover a number of meanings, most prominent of which are: (a) The instruction of a class of medical students by the examination and treatment of patients in the presence of the pupils. (b) The gathering of a number of students at a clinical lecture. (c) An institution in which cases

of illness or problems of a special type are studied, and expert advice or treatment is given. This last meaning is most general and the broadest, and a broad use of the term "clinic" might encompass clinical diagnosis, clinical lecture, or clinical psychology—all is part of a clinic program.

One can readily see the application of this term to the field of

music education. Obviously clinics must have been originally organized as a gathering together of music students (including teachers, directors, and others) for instructional purposes. From my observations, however, I feel that in many instances the music clinics have failed to follow primary objectives. A great many of our clinics have been merely sessions for the purpose of sight reading contest material.

The Reading Clinic

In the sense that we have previously defined, these sight reading set-togethers are not true clinics. While the reading of the various contest selections before large groups of instrumental directors has many definite benefits, there are numerous factors which have a decided effect on the success or failure of the "Reading Clinic."

For instance, no reading clinic can possibly accomplish its objectives if the group detailed to do the reading is not sufficiently prepared to perform satisfactorily the material programed. Yet too often at our clinics we find a band or orchestra composed of selected high school musicians assembled as a unit for the first time, trying to play *at sight* a number of contest com-

positions of varying degrees of difficulty. While these students are excellent high school musicians, it is unreasonable to expect, under such conditions, a finished musical performance of the various selections.

If our clinics are to be of real educational value, the students participating in the various groups should gain more from such an experience than a hasty sight reading of material. It is impossible to see any real or lasting values to be derived from either directors or students on this sort of pro-



(Upper) Bassoon Section. (Lower) Percussion Section. 1940 High School Band Clinic.

gram. In this connection, I am reminded of a remark overheard at the close of a clinic. One of the high school directors had sat through somewhat disappointing reading of a contest selection by a clinic band, and at the close he muttered: "Should have remained at home and

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edited by William D. Revelli

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heard it done just as poorly by my own group!"

It is my feeling that a lot more would be accomplished if only a few selections were read, with a truly artistic performance, and with special emphasis upon the problems of interpretation, instrumentation, balance, and all the various elements of a satisfying performance. In some instances efforts have been made to offset the obvious disadvantages of unprepared readings, and those students selected for the clinic groups have been sent the material to be read in advance of the clinic dates. Thus they have had time to become familiar with the selections and the result at the clinic has been correspondingly better. Sometimes the lack of preparedness extends to the clinical conductor, who has not spent sufficient time in acquainting himself with the material.

I cannot help but feel that the plan of recruiting the clinical band and orchestra from various schools should be superseded by the plan of using specific bands and orchestras chosen by the clinic program committee and designated as the official clinic groups. These groups could be representative of the various classifications; for instance, if the clinic is a state clinic, one of the state's best high school bands or orchestras could be assigned to prepare for the reading of the Class "A" list; a Class "B" band and orchestra could be assigned to Class "B" material, and so forth through groups "C", "D", and "E." Such groups should be selected on the basis of their proficiency, and the plan should be set up in such a way as to make use of different organizations each year, so that throughout the period of years all of the sections of the state would have an opportunity to send groups to the clinic.

Under this plan, the bands and orchestras selected to do the reading would have the opportunity to become thoroughly familiar with the music on the assigned list through daily rehearsals for several weeks prior to the clinic date. Thus, when performing under a guest conductor, the performers would not be sacrificing satisfactory or even artistic musical rendition to the "quest for notes," which is so often the primary concern of the heterogeneous clinical group. Such a desirable condition—that of a really prepared clinical group—would be of further advantage in that the guest conductor could contribute a great deal more than ordinarily is possible.

In some cases under the old plan a guest conductor was really of no special value to the clinic program, simply because the efforts of group and conductor both were in vain. The attainment of acceptable musical rendition of a list of concert numbers. The conductor often found that his work consisted of struggling through a

great many musical selections with a group whose proficiency was strictly an unknown quantity. While the system of sending the musical material to the several students beforehand is a distinct improvement, there still remains the disadvantage of attempting to weld this group of young musicians into a unit over a two-day period. It has been my experience that these groups, really sincere and willing in their efforts, begin to sound well together just at the time that the clinic session has reached a conclusion. It takes that much time to secure balance, intonation, accurate attack, and clean ensemble.

Naturally, there is a place for an all-state band or orchestra in our clinic programs. They may well be used to read over materials for laboratory purposes, and also they might be rehearsed for the playing of a public concert with a program of a few well-prepared selections. This can be done readily and well enough to create a favorable impression and give entertainment to the public. But as a sight reading group, the real objectives cannot be realized, and the guest conductor cannot give proper attention to interpretation, conducting, and the other elements

orchestra can perform better than the separate individuals who make up its personnel. Since so much of our instrumental music education program is one of wholesale or mass methods, it is certain that a clinic devoted to remedial treatment of the weaknesses of our young musicians can contribute much to the improvement of these students and to the education of the conductors and teachers.

In my opinion, the teaching clinic and its possibilities have been somewhat neglected. Our clinics seem to have been slaves to the theory that public performance is necessary to the success of a clinic session. While this is occasionally true, I believe that we are in accepting the rule that each clinic must be climaxed by a public concert. It is more our concern to bring out of each clinic the lasting educational values—to make their functions worth while to student and director alike. Many of the teaching problems which confront our entire wind, string, and percussion sections can be successfully "diagnosed" and corrective "treatment" prescribed by a teaching specialist.

Frequently I have conducted clinic

rective measures, it means that nine selections instead of ten will be read—badly. In such situations how greatly I have wanted to stop the group and get down to the real bases of musicianship for the youngsters there gathered! It is with this in mind that I hopefully present the idea of a "teaching clinic." It is this type of clinic that fits more closely into the definition of a clinic that I tried to clarify earlier in this article.

Let us try to picture a similarity between a musical and a medical clinic. At the medical clinic an ill person is subjected to the diagnosis of a specialist before a group of doctors and medical students. He is treated according to need, operated upon if necessary—and his symptoms, the causes of his illness, the possibility of cure are more than likely all touched upon in lecture. If we draw an analogy, we find that the "doctors" are the musical clinic session, more interested in the exploitation of the "patient" as a concert-giver than in the nature of his weaknesses. We appear to be showing off to the public just what an excellent state of health our "patient" enjoys, rather than administering to his needs by means of two or three days of intensive diagnosis, careful application and prescription of remedies to correct his "illness."

Perhaps our public would be somewhat surprised to get behind the scenes and witness the hasty primping for clinical concert—where the weaknesses must be tolerated and concealed, not uprooted and corrected.

The Clinic for Interpretation

While the reading and teaching clinics are important and necessary to the success of our educational music program, there is still another type of work to be done in our future clinics. It is our belief that this third type of clinic will do more to raise the levels and standards of public school music, and be of greater benefit to the status of school music conductors than any clinical gathering we have known. Our school music educators might be said to fit into three categories: 1. Performers; 2. Teachers; 3. Conductors. Very few fit into the first grouping, if we consider that music educators have usually limited abilities in the performance of the various instruments, and a greater number belong in the second grouping, while again a comparatively small group belong to the third category. Yet, to be successful, and to do justice to our jobs, we must be efficient in all three and as educators, it would perhaps be better to be excellent teachers and conductors; few can expect to be artistic performers on all instruments.

In developing a status of conductor, the most important consideration (Continued on Page 275)



A HIGHLY SUCCESSFUL PIANO FESTIVAL

Nearly three thousand citizens of Bettie Creek, Michigan, attended a recent Piano Festival at which four hundred pupils of members of the Bettie Creek Music Teachers Club played. The Bettie Music Company supplied this battery of twenty-five Warfield pianos in the large W. K. Kellogg Auditorium.

of music education which are vital and most interesting phases for those educators and students.

The Demonstration or Teaching Clinic

Another type of clinic which, from an educational viewpoint, has totally different objectives from that of the reading clinic is the "teaching clinic." The teaching clinic's chief importance is in its presentation of opportunities to study the problems of our individual students. We recognize the fact that no school band or

groups whose purpose was to read festival materials, but who would have profited a great deal more from a teaching instead of a reading clinic. Poor performance was often the result of a lack in the fundamentals—tone production, intonation, technique, and so on—and as a guest director it was necessary to subdue my desire to "dig into" the real causes for poor performance, in favor of covering the ground expected by the clinic organizers. Usually, if the clinic program has been timed to a "T", and if ten minutes are lost on cor-

The Viola Claims Its Rights

A Conference with

William Primrose

Distinguished Violist—Founder of The
Primrose Quartet—First Desk Violist
of The NBC Symphony Orchestra

Secured Expressly for THE ETUDE

By BURTON PAIGE

WILLIAM PRIMROSE

IT IS GRATIFYING TO OBSERVE the unmistakable awakening of interest in viola playing.

There was a time, not too long ago, when the viola was not only neglected but thoroughly misunderstood. Indeed, the misunderstanding caused the neglect. A clearer comprehension of the uses, technique and scope of the viola has already increased its popularity and this fact also points to a still deeper penetration into one of the richest and most rewarding fields of musical activity.

In approaching the viola we must rid our minds of several unwarranted preconceptions about it. First of all, it need by no means be confined to the realm of the purely ground bass instruments. We think of the viola chiefly as an orchestral and ensemble instrument, because so much of its notable music has been written for group playing. But it is also possible to find a vast amount of distinguished solo music for the viola. I have frequently presented solo recitals of viola music, in many parts of the world, building as many as eight different programs, none of them including as many transcriptions or arrangements as are to be found on the average violin program.

Early in the eighteenth century it was considered more "fashionable" to play the viola than the violin, and much music dating from that period is well worth investigating. Furthermore, music written for the *viol da gamba* and the *viol da braccio* is as legitimately performed upon the viola as on the violoncello, since those older instruments are the ancestors of both modern ones. Attractive programs of viola music range from J. S. Bach, K. P. E. Bach, W. F. Bach, Rameau, Haydn, Mozart, Stamitz, Berlioz, and Brahms, to such moderns as Vaughn Williams, Bax, Delius, Walton, Granville Bantock, Hindemith, and the Americans, Roy Harris and Samuel Barber. Beethoven played the viola, but, oddly enough, he wrote no solo music for it. The viola parts of his later quartets show, however, his familiarity with the instrument and rank among the finest examples of the use of the viola in all chamber music.

The viola, like the harp, shows a dependent development. That is to say, composers seem to have written less for the instrument itself than for some specially gifted viola player, with the result that spurts of interest in it have followed the careers of its more distinguished performers. This is clearly the case with Brahms. While there was no special viola trend during his early years, his compositions show so marked a personal enthusiasm for it that one is led to think he was pleased with the instrument as it was revealed to him.

Understanding Means Appreciation

This matter of having the instrument revealed is perhaps the most important factor in understanding the viola. The average music lover knows regrettably little of its use or possibilities. It resembles a violin, but it is of greater size; therefore people regard it as a larger violin—with a tone somewhat inferior. These beliefs are quite incorrect and account for the many misconceptions regarding the viola.

It is a serious mistake to look upon the viola merely as an alternate instrument for a violinist, probably the one who has not made good in his own field. To assume that any violinist relinquish his instrument for the viola is to suppose that any pianist can manage an organ simply by sitting before it and trying to play. The viola requires an entirely individual technique, and competent violinists, who take up its study, and that they must devote time to mastering a new and different groundwork. It is more cumbersome than the violin, its tone is a fifth deeper (its strings, from the lowest upward, are C, G, D, and A), and its

tonal and technical demands are quite individual.

A Technique Its Own

While the viola uses the same finger positions as the violin, the means of approaching and leaving them are quite different. It is nearly impossible to describe such differences without demonstration, but we give one example. The violist uses the half shift, going out of his way to move his finger positions on half tones only, especially in descending passages. In preparing for a change of position, the violist will move from F to E, rather than from G to F. Since the viola strings are thicker and less responsive than those of the violin, there is the risk that the very mechanics of the shift may produce an audible sound. Hence, the smaller the interval between tones during a shift of position, the smaller the danger of these mechanical sounds. It is true that many violinists use this method of shifting, but for them it is a matter of choice. For the violist it is practically obligatory, as far as excellence of technical effect is concerned. I learned the principle of half shift moves during my studies with Yasaye, and have since developed it into what I believe to be at least the most satisfactory system for the viola.

The violist would do well to watch his left thumb. Since the instrument is large, there is a tendency to tighten the thumb in holding it, with the result that a certain amount of leverage tension is exerted on the neck of the instrument. Since the least tension mars tone and facility, the violist must be careful to avoid this pressure on the neck. I always do some practicing without using the left thumb at all. I qualify it as "some" practicing; for it is not. (Continued on Page 272)

VIOLIN

Edited by Robert Braine

How to Secure a Patent

Q. Could you give me any information about securing a patent on a musical device? What would be the best way to use it on the market? I know there have been many patents, aimed to aid in teaching piano technique, and each one thinks he is the best, but I have made a model of an idea and would like to have it patented to see if other teachers find it helpful.—Mrs. B. W. B.

A. I have asked the Commissioner of Patents, Washington, D. C., for the information you desire, and he has supplied me with a pamphlet from which I have culled the following:

1. A patent is granted only upon a regularly filed application, complete in all respects, upon payment of the fees, and only after a determination of utility and completeness of disclosure of the invention and a search to determine its novelty.

2. There must be a complete description of the invention, and it must be accompanied by drawings suitably illustrating the same, if it is of a machine or other device that can be illustrated.

3. An application for patent must be made by the inventor only, and no person who has not actually created a portion of the invention is entitled to be considered a joint inventor.

4. The preparation of an application is a highly complex proceeding and generally cannot be conducted properly except by an attorney trained in this specialized practice. The inventor, therefore, is advised to employ a competent patent attorney or agent who is registered, as without skillful preparation of the specification and claims a patent is of doubtful value. A register of attorneys and agents is kept in this office. No attorney or agent not registered in this office will be permitted to prosecute applications.

5. Application for letters patent must be made to the Commissioner of Patents and must be signed by the inventor. A fee of \$100 plus an additional dollar for each claim in excess of 20, (3) a petition, (4) specification and claims, (5) an oath, and (6) a drawing, must be given. All papers filed in this office should be legibly written or printed in the English language and in permanent ink.

6. All the papers embraced in the application should be attached together; otherwise a letter must accompany each part, accurately and clearly connecting it with the other parts of the application.

The following order of arrangement should be observed in framing the specification: (1) Preamble stating the name and residence of applicant and the name and residence of the inventor, (2) General statement of the object and nature of the invention, (3) Brief description of the several views of the drawings, (4) Detailed description of each illustration, (5) Claim or claims, (6) Signature of applicant.

A model will not be admitted except when called for.

If these items do not entirely answer your questions, I suggest that you yourself write to The Commissioner of Patents, Washington, D. C. for a copy of the pamphlet. It is free.

After securing a patent—or possibly before—I suggest that you take your device to various music publishers to see whether you may be able to sell it.

Questions and Answers

A Music Information Service

Conducted By

Karl W. Gehrken

Professor of School Music,
Oberlin College

No question will be answered in THE ETUDE unless accompanied by a self-addressed, stamped envelope, with full name and address of the inquirer. Only suitable, original questions will be published.

How to Make a Trombone Vibrato

Q. My son is playing the slide trombone in the high school band. He has been given two methods for playing the *travoso*. One instructs him to "rock the slide in accomplishing the *travoso*. Another claims this is all wrong and directs him to use the lip in accomplishing the *travoso*. Please give us your opinion and tell us the best method for playing the *travoso* or *vibrato* on the slide.—Mrs. H. A. P.

A. I have asked the well known wind instrument expert, Arthur L. Williams, to answer your question, and he has given me the following information:

In answer to your question about vibrato on the trombone (slide), there are two good methods, and the latter is better. One says the vibrato should be produced with a slight movement back and forth of the trombone slide, while the tone is being held. This method is employing length in the same manner as vibrating length by string players; that is, the pitch is actually changed above and below the written pitch, but the tone always have good quality because the resonance need not be lost. Thus the pitch is true even though it does vary slightly. A second method is that of keeping the slide in one position and allowing the lips to vibrate with a fluctuation of the player's breath. Thus a pulsation is set up which may be due more to changes in volume than changes in pitch. Because this is done with the breath and lips—the control of which is vital to every tone played upon the instrument—most players to-day prefer the first method of vibrato is dangerous in that it becomes habitual, and the player finds that he cannot play without using the fluctuation of the breath, and so cannot produce a clean, straight tone. The first method is preferred because it is more easily con-

trolled, since it is more exterior in nature, done with the hand and not the vital breath. It can be done or not, at will, and may therefore be treated as an embellishment as it should be. Further, the second method is apt to cause the top and bottom of the vibrato pitch to be less resonant, since no adjustment is made of the slide length to compensate for the lower and higher pitches sounded. Thus the top and bottom are apt to be breathy. There are fine players who use both methods, but the beginner is much safer with the first than with the second, for few players can develop a really pleasant fluctuation in the breath and lips which can always be controlled.

Does the C Clef Move?

Q. On the questions and Answer page of THE MUSIC for September 1940, you say that the "Middle C" should always appear on the line, never on a space. I have been able to determine why. Your explanation would be very much appreciated.—W. B.

A. The "Movable C clef" is not really movable at all, for it always marks the same point, namely, Middle C. Sometimes more lines are added above the C line, on which case the clef appears lower on the staff. Sometimes, on the other hand, more lines are added below the C line, and in this case the clef seems to have moved to a higher line. Actually, however, it has not moved at all for it always remains on the Middle C line.

The English use of the clef on a space to stand for the note *middle C* has been explained in the same way as the common use of the "do" for "the doomsday."

A Good Contest Number

Q. 1. Is the *Etruscan* in *D-flat major* by Liszt a suitable piece to play for a piano contest?

2. In the Schirmer edition of this etude, do all the notes with downward stems indicate that they are to be played with the left hand? Especially in the first two measures, and similar measures, may they be played with the right hand?

3. At about what metronome tempo is this played?

4. Was Liszt's *Second Hungarian Rhapsody* written originally for piano or for orchestra?—Miss R. P.

A. 1. This is an excellent number for this purpose.

2. The position of the stem of a note does not indicate which hand plays that note; in fact, it happens that on the first two pages all notes with downward stems are played with the right hand. They are always perfectly free to change hands if by so doing you make the passage easier for you.

3. $\text{♩} = 69$

4. The Hungarian Rhapsodies were written originally for the piano. Liszt afterward arranged several of them for orchestra.

Single Note Scale Passages

Q. 1. I like bravura music very much. Long fast octave series and passages often are difficult, but it is when I come upon single note scale passages, such as are found in Mendelssohn's "Concerto in A minor," that I feel that I am not doing for such lists that would be suitable for my technique. "Concerto No. 2 in B-flat," Brahms, "Concerto in D major," Brahms, "Concerto in G-flat," Liszt, "Concerto in A minor," Liszt, "Concerto in A minor," Schumann, "Concerto in E-flat major," Tchaikovsky.

2. Are there any other editions of these works besides the Schirmer Edition?

3. In a book by E. Schirmer, "The Master of the Masters," there is a reference to a thematic catalog published by P. Juergensen of Moscow. This book was published about 1915. Do you know anything about it, and where it can be secured?—J. D. P.

A. 1. All of these concertos are difficult. If you can play any of them and not change by Mendelssohn, your technique is very one-sided, and I suggest that you practice a great deal of light scale work; also, play a lot of Mozart. 2. Of the concertos mentioned by you, Schumann, Liszt (E-flat), and Tchaikovsky would be valuable. Take them in the order given. A good number for you would be the "Concerto in A minor" by Grieg.

2. There are, but they are no better. 3. We understand this book is out of print, and also under present conditions it is difficult to say if the thematic catalog could be procured.

Double Sharps

Q. I am puzzled as to the effect of a double sharp in a composition. For example, the tone is sharpened in the signature; sharp before it seems to be double-sharped. G-sharp; but in the soloist's "Grand Concerto, Op. 10, No. 1" in Mendelssohn's "Concerto in A minor," I saw a double sharp in the signature and I am wondering if it should be played.—Miss O. T.

A. A double sharp is understood to indicate a tone a whole step higher, reckoned from the unaltered degree. In other words, if the signature is found in the key of A-flat, and a double sharp appears during the composition, this indicates a tone a double sharp higher than F.

Learning How to Act in Opera

A Conference with

Leopold Sachse

Stage Director of The
Metropolitan Opera Company—Member
of Faculty, Juilliard Graduate School

Secured Especially for THE ETUDE by Harvey Fowles

IT IS DIFFICULT to get through a season of grand opera anywhere, without finding a review of one performance (at least) wherein some gifted young performer is lauded as "wooden" or "undramatic" stage technic. The audience does not enjoy such acting, and the young artist probably enjoys it even less. He feels that he has something to say; there are emotions rising within him to which he must give visible and comprehensible expression—yet there he stands, with all his thoughts and feelings pent up within him and only a series of well coached postures to convey them. Probably every operatic performer goes through this unhappy period, if only briefly, at one time or another in his career. Normally, it brings in his study years; and as our study methods advance, more and more attention is being given to stage technic, so that when the young singer's opportunity comes, it may not find him dramatically unprepared.

The Difficult "Business" of Acting

Paradoxically enough, the business of acting—which appears to be a mere imitation of life experiences common to us all—is the most difficult both to learn and to impart. You know what it is to feel angry; you have observed people who are angry; yet, to portray anger convincingly, so that the force of its impact strikes a theater full of people at the same instant, requires the talent and the training of an artist. Violinistic finger positions, which are essentially unnatural, can be learned more easily than this simulation of a general emotional experience. At the outset, let me say that gestures alone can never convey emotion. That is the first maxim our operatic student must learn.

In approaching the matter of operatic acting, there are a number of misconceptions which must be cleared away. It is a mistake to judge acting and operatic acting by the same standards. They are both "acting," true enough, but vastly different. Operatic acting is, and always must be, an adjunct of singing. This places a definite restraint upon it. The singer's first thought, normally, is of his voice. He cannot permit himself gestures or expenditures of energy

which would be harmful to the perfect emission of tone. Thus, the task of the operatic actor is to convey an impression of freedom which actually does not exist.

Again, the earliest ambitions of the actor and



LEOPOLD SACHSE

the singer are different. The actor, if he is truly an actor, feels the call of the stage in his blood as soon as he is conscious of feeling at all. He goes into the theater because he must, because his self realization lies there. The singer is first of all a musician. He may discover his voice only when adolescence is past. Then, it requires years to train that voice, to discover its possibilities and its limitations. Only as an adult, whose formative years are passing, does he begin to think of the operatic stage, and then, chiefly as a means of using his vocal instrument—much as a man might decide to become a violinist solely because his grandfather had left him a Stradivarius. Only when he finds that his powers fit him for the projection of operatic music, and when he secures the necessary engagements, does the average singer learn to act. Where the actor works

as a matter of spiritual compulsion, the singer works to master a technic that will give greater scope to his voice. It is a very different approach, and it always makes itself felt. When the average singer reaches the stage, he is already a bit set in his mold, a bit self-conscious and reticent. That is another reason why operatic acting is difficult to master.

A third great difference between acting and operatic acting lies in the matter of spontaneity. Once an actor is entrusted with a part, he is quite free to play it according to the dictates of his mood. Indeed, he is not only free to do this, but his performance will probably gain by it. One night, he may hasten his tempo; another, he may make a telling pause at a point where he never did so before. The operatic actor enjoys no such freedom. His performance must be regulated and timed to the conductor's beat, with the precision of a railway train running on exact schedule.

These, then, are some of the reasons why operatic acting deserves especial care. What, then, is the best approach? This approach comes through an attitude of mind. One must realize that the emphasis of all stage technic properly belongs, not upon mechanical accessories, but upon the body, the heart, and the mind of the players. Too often one hears it said that this or that marvel of dramatic versatility could be accomplished if only one had a modern revolving stage to work with, splendid sets, the newest lighting effects, and the like. Now, I am certainly not averse to such riches of equipment. On the other hand, I insist that the best mechanical accessories are merely a frame. A group of talented and well trained artists can create more moving effects without them, than an indifferent company can with them. The supreme achievement, of course, results when these human and mechanical forces combine. But the essential flame of dramatic conviction is kindled, never in a machine, but in the heart and mind of an actor.

How, then, shall our young operatic performers be trained, so that they may escape the stigma of "woodenness" when they try to evoke other people's emotions through a projection of their own? What shall they study? And who shall teach them?

The Teacher Must Know the Singer's Needs

Because of the very nature of opera, it should be taught only by a person who is as familiar with its musical and technically vocal foundations as he is with its actual stage work. The stage director can impart life to a performance only when he understands the singer's needs; when he is able to conduct the score, play the piano score, sing every part, give every cue, and utter every word—preferably from memory. He himself must be perfectly sure of every note, word, and vocal medium in order to bring forth an interpretation that rises above notes, words, and vocal medium.

The opera, you observe, is full of paradoxes. More, the operatic director, or teacher, must be a very practical psychologist, who can adapt himself to the temperaments of his coworkers, draw their best from them, and fuse those individual efforts into that coordinated and convincing whole which we call a moving performance. The stage director who merely coaches gestures is like a man who would paint a picture by pasting an assortment of newspaper photographs on a canvas. It matters very little whether a player gestures with his right hand or his left, whether he enters the stage from the front wings or the back. The point is, he (Continued on Page 266)

Music in War-Torn Greece

By Esther Jonsson

Miss Jonsson, an American-born pianist, who has toured Europe for seven years, gives an extraordinary picture of Greek musical life

Editor's Note: Miss Jonsson was born in Ishpeming, Michigan. Her father was the organist of the Swedish Lutheran Church in Chicago, and Miss Jonsson did her first musical work with him. When she was three years old she heard her father play a Swedish chorale in church. There is a well authenticated record that she went home and played the chorale with both hands, putting in her own bass. She had had no instruction up to that time. Her father was a psychologist who did not believe in teaching a child by books before the age of seven or eight years. Esther, however, worked out, on her own accord, a method of reading notation by position, and played Mozart, Bach and Haydn when she was eight years old, although she had had no regular instruction. Her first teacher, after her father, did not believe this, and gave her fourth grade pieces. Her studies continued throughout her youth. Miss Jonsson graduated from the University School of Music at Lincoln, Nebraska, receiving her Bachelor of Music degree when she was seventeen. At Lincoln she was a pupil of Sidney Silber. She then went to New York where she studied with Milon Blanchet and Sigmund Stojanowski. This was followed by a residence in Paris, where she studied with Nadia Boulanger. After this she went to Vienna where she studied, for three years, with the famous Liszt pupil, Emil



Dancing girls in the national costumes of Thessaly.

Sauer. She made her debut as a pianist in Paris with the Conservatoire Orchestra, Philippe Gaubert conducting. Thereafter she made concert tours of nearly every country in Europe except Russia, Spain and Switzerland. She developed a great fondness for Mozart and was the chosen soloist at the Quarter-Century Mozart Festival at Salzburg. This was the first time an American had ever been invited to participate at this great Festival. Miss Jonsson's playing has elicited the high approval of noted musicians, including Mr. Paderewski who said: "Your playing has given me great pleasure, and you are ready to play anywhere in the world." Her tours led her into the Balkans, where she discovered much remarkable music unknown to the western music world. This will be described by Miss Jonsson in a later article. She was playing in Salonika, Greece, when the revolution started, and her account of her experiences in Greece are exciting.

Orpheus casts an indefinable spell upon the musician. Of course, we can only speculate as to how ancient Greek music sounded. Unquestionably, the Greeks paid an enormous amount of attention to music, and they fervently believed that music had a great moral influence upon character.

"Orpheus was regarded as the father of music. Thamyris, who was alleged to have been a pupil of this mythical character, and to have drawn his inspiration from the Elysian fields, built the first school of music in Thrace and chose, as the foundation stones of his school, the three principles: study, memory and singing. He placed music above literature. Gradually, from the mythical Orpheus, Amphion, Euterpe, Olympus, Apollo and other members of the delightful

pantheistic heaven, we find music descending in Greek imagination until it is practiced in some form by the humans, Terpander, Pythagoras (who invented the monochord and thus discovered the relations of the octave, the fifth and the fourth), Pindar, Plato, Aristotle (who wrote on "Elements of Harmony") and many others. Richard Wagner went so far as to say,



Dancing Evzones in their native dress

"It is not possible to reflect ever so lightly upon our own art without discovering its solid connection with that of the Greeks. However, it must be said that Wagner's statement should be taken exactly with a grain of salt, because no one really knows there is no Rosetta stone to bridge the old nation or nomenclature with the music of to-day. The Greeks unquestionably made an invaluable scientific contribution to music. The word, music, which in turn is evolved from the nine Muses who, as daughters of the god Zeus, guarded the arts. Therefore, 'mousike' in the Greek sense included singing, playing, dancing (Continued on Page 274)

"THE LURE OF GREECE is indescribable. The land of myth, the land of the epic, the land of the first music of our civilized world, the land of the fabulous



ESTHER JONSSON

1st MOVEMENT FROM SCHERZO, IN E^b MINOR FROM THE SONATA IN B^b MINOR

Hejaie said, "Chopin has a rainbow in his soul." The beautiful musical prismatic colors achieved by the great Polish-French master through inspired chromatic changes was never more manifest than it is in this fragment of a famous scherzo which is also one of the finest octave studies extant. Better start studying this with great precision and innate observation of fingering, with the metronome at ♩ = 72 or three times slower than the speed marked and gradually work it up. You will learn it much better and quicker in this way.

Grade 7.

FRÉDÉRIC CHOPIN, Op. 35, No. 2

Allegro M.M. ♩ = 72

The musical score is presented in five systems. The first system starts with a forte (f) dynamic. The second system includes a 'tranquillo' section marked with a hairpin. The third system features a 'p' (piano) dynamic and a '(energico)' section. The fourth and fifth systems continue the piece with various dynamics and articulations. The score includes numerous fingering numbers (1-5) and slurs throughout.

This page contains six systems of musical notation, likely for piano accompaniment. Each system consists of a treble staff and a bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like *ff* and *f*. The key signature is one sharp (F#), and the time signature is 6/8. The music is written in a style typical of early 20th-century sheet music. The first system begins with a treble staff containing a melodic line and a bass staff with a rhythmic accompaniment. The second system continues the melody and accompaniment. The third system features a *ff* dynamic marking. The fourth system includes a *f* dynamic marking. The fifth system continues the musical development. The sixth system concludes the page with a final chord and a double bar line.

FINALE from 1st MOVEMENT of SONATA

COTTA EDITION No. 3

JOSEPH HAYDN

Allegro moderato M. M. ♩ = 66

The musical score is written for piano in 2/4 time. It begins with a treble staff and a bass staff. The tempo is marked 'Allegro moderato' with a metronome marking of 66 quarter notes per minute. The key signature has one flat. The score is divided into six systems. The first system starts with a piano (*p*) dynamic. The second system includes mezzo-forte (*mf*) and piano (*p*) markings. The third system features a piano (*p*) marking and a crescendo (*cresc.*) marking. The fourth system starts with a forte (*f*) marking. The fifth system includes a piano (*p*) marking. The sixth system concludes with a piano (*p*) marking and a crescendo (*cresc.*) marking. The piece ends with a final cadence in the bass staff.



ALLELUIA!

When hearing this played for the first time, one would believe it to be an original piano piece by Mozart. It is, however, a piano transcription of one of the most popular numbers from this master's *Mozart*, *Exultate, Jubilate*. Grade 4.

WOLFGANG AMADEUS MOZART
Arranged by William M. Felton

Allegro non troppo M. M. ♩ = 96



This page contains six systems of musical notation for piano. The notation is written in a single key signature (one flat) and includes various musical elements such as notes, rests, and dynamic markings.

- System 1:** Features a piano (*p*) dynamic marking. The right hand has a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.
- System 2:** Includes a mezzo-piano (*mp*) dynamic marking. The right hand continues with a melodic line, and the left hand maintains the accompaniment. A *Ped. simile* instruction is present at the end of the system.
- System 3:** Features a forte (*f*) dynamic marking. The right hand has a more active melodic line with sixteenth notes, and the left hand continues with eighth notes.
- System 4:** Continues the forte (*f*) dynamic. The right hand has a melodic line with some rests, and the left hand continues with eighth notes.
- System 5:** Continues the forte (*f*) dynamic. The right hand has a melodic line with some rests, and the left hand continues with eighth notes.
- System 6:** Features a fortissimo (*ff*) dynamic marking. The right hand has a melodic line with some rests, and the left hand continues with eighth notes.

KISSES OF SPRING

A sprightly, happy waltz full of the spirit of springtime and hope which should make a very desirable musical corrective in jittery, pessimistic days. It is a waltz to be enjoyed with every note. The great 'cellist, Pablo Casals, was once described by a critic as imitable because he seemed to have delight in everything he did. Play the melodic line steadily but with light fingers, and enjoy it thoroughly. Grade 3½.

Allegro moderato M.M. J. = 60

STANFORD KING

The musical score for "Kisses of Spring" is written for piano and features a sprightly, happy waltz melody. The score is in 3/4 time, key of D major, and consists of six systems of music. The tempo is marked "Allegro moderato" with a metronome marking of M.M. J. = 60. The composer is Stanford King. The score includes various musical notations such as notes, rests, and dynamic markings like *p*, *dim*, *f*, *mp*, and *mf*. It also includes performance instructions like *Ped. simile* and *D.C.* (Da Capo). The score is published by Theodore Presser Co. and has a British Copyright secured by THE KUDOS.

NIGHT IN VIENNA

Vienna, the Vienna of sparkling wine, beautiful women, and infectious song, will never die. Ralph Federer, American composer, has caught this spirit in remarkable fashion. If you don't know how to dream you can never play a Viennese waltz, because the very essence of the beauty is in its romance. They were never written for stiff, bungling fingers. Grade 3½.

RALPH FEDERER

Tempo di Valse M. M. ♩ = 144

The musical score is written for piano and violin. It begins with a tempo marking of 'Tempo di Valse M. M. ♩ = 144'. The piano part is marked 'mp' (mezzo-piano) and the violin part is marked 'p' (piano). The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include 'cresc.' (crescendo), 'decresc.' (decrescendo), 'p' (piano), 'f' (forte), 'ff' (fortissimo), 'sfz' (sforzando), 'dolce' (sweet), 'poco rit.' (slightly ritardando), 'ten.' (tension), 'a tempo', 'senza Ped.' (without pedal), 'Vivace', 'Dolce ed espressivo', 'con sordimento' (with muting), 'CODA', 'Presto', 'Tempo I', 'D.S.' (Da Segno), and 'sona Ped.' (sound pedal). The score is divided into sections by these markings, with the final section being a 'CODA' in 'Presto' time.

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APRIL 1941

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MOZELLE

MARCH

EVA L. YOUNG

Grade 3d

Tempo di Marcia M. M. ♩ = 100

The musical score for 'Mozelle March' is a piano arrangement in 4/4 time with a key signature of three flats. It is composed of seven systems of music. The first system begins with a treble staff and a bass staff. The melody is primarily in the treble, while the bass provides harmonic support. Dynamic markings include *f* (forte) and *mf* (mezzo-forte). The second system continues the melody with various note values and rests. The third system introduces a *f* dynamic. The fourth system features a *mf* dynamic. The fifth system includes a *mf* dynamic and a 'Fine' marking at the end of the system. The sixth system begins with a *p* (piano) dynamic and includes a 'Ped. simile' instruction. The seventh system starts with a *ff* (fortissimo) dynamic, followed by a *dim* (diminuendo) marking, and ends with a 'D. S.' (Da Capo) instruction. The score is written in a clear, legible style with standard musical notation.

GAVOTTE ANCIENNE

Gavotte Ancienne, while written last year, has a touch of the ancient days of Francis I and Louis XIV in France and that brilliant period of the French Court which produced composers such as Couperin, Lully, and Rameau. Play it with "courtly" grace. Grade 3½

HENRI WEHRMANN

Moderato M. M. ♩ = 132

The musical score is written for piano and includes a Trio section. It consists of six systems of music. The first system is the main piano introduction, marked *mp legg.* and *mp*. The second system continues the piano part, marked *mf*. The third system includes a *poco rit. a tempo* marking and ends with *Fine*. The fourth system is the beginning of the Trio, marked *TRIO* and *mf*. The fifth system continues the Trio, marked *mf* and *f*. The sixth system concludes the piece, marked *p*, *mf*, and *D.C.* (Da Capo).

EXCERPT FROM THE HALLELUJAH CHORUS

Arranged by
Preston Ware Orem

SECONDO

G. F. HANDEL

Allegro M.M. $\text{♩} = 176$

f non legato

ff poco allargando

EXCERPT FROM THE HALLELUJAH CHORUS

Arranged by
Preston Ware Orem

PRIMO

G. F. HANDEL

Allegro M.M. $\text{♩} = 178$

The musical score is written for a piano and a single voice part (Primo). It is in G major (one sharp) and 2/4 time. The tempo is marked 'Allegro' with a metronome marking of $\text{♩} = 178$. The score consists of 17 measures. The piano accompaniment features a complex, rhythmic pattern in the right hand, often using chords and sixteenth notes, while the left hand provides a more melodic and harmonic support. The voice part (Primo) enters in the second measure and carries the main melody. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings like 'ff poco allargando' at the end. Fingerings and breath marks are indicated throughout the piece.

LET ALL THE WORLD REJOICE

A SONG FOR EASTER

FRANK J. BONNELLE

PHILIP GREELY

Maestoso

declamando

The musical score is written for voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano part features a variety of textures, including block chords, arpeggiated figures, and moving lines. Dynamics such as *mf*, *f*, *cresc.*, and *rit.* are used throughout. The tempo markings include *Maestoso*, *declamando*, *rit.*, and *a tempo*. The lyrics are written below the vocal line.

Let all the world re-joice, let
an-gels sing; To-day sal-vation's free thro' Christ our King. Up-on the Cross for us—He
bled and died, To-day He ris-es, dou-bly glo-ri-fied. The tomb could not main-tain its
cold em-brace, But gave us back His gen-tle, ho-ly face; And now our blest Re-deem-er

goes to wait And glad-ly wel-come us at heav-en's gate.

rit. *rall.*

Bring fragrant flow'rs, bring frank-in-cense and myrrh, With an-thems bow the deep-est ech-oes stir,

a tempo *mf*

In ev-ry clime let joy-ful prais-es swell, O'er ver-dant plain and wood-land, hill and dell Sweet

cresc. *rit.* *a*

Res-ur-rec-tion Day, to us most dear, It gives the faith-fal hope, it quells each fear. In

tempo *p*

thanks let ev-ry crea-ture raise its voice, Let an-gels sing, let all the world re-joice.

cresc. *cresc.* *ff* *rall.*

F. L. STOLBERG

English version by Charles Henry Meltner

TO NATURE

Music by
WARD-STEPHENS

Largo

Ho - ly na - ture so fair_ and free, Fain am I to fol - low thee,

Like a lit - tle child_ who clings, Let me walk_ in lead - ing strings.

Then if wea - ry I_ should grow, Trusting to thy heart_ I'll go, Seek - ing ten - der joy_ and rest,

Shel - ter'd by_ a moth - er's breast. Ah! how glad - ly would I go; Share with thee thy

bliss and woe! Fain am I to fol - low thee, Ho - ly na - ture, fair and free.

pp *dim.* *ppp*

EASTER MORN

Prepare: { Sw. Full
Gt. Full without Reeds
Ped. Bourdon 8' & 16'

Hammond Organ Registration

(F) 32 6631 310

(P) 30 7745 221

CYRUS S. MALLARD

Tempo di Mareia

MANUALS

PEDAL

mf

mf

f

Two systems of piano introduction. The first system features a treble staff with a melodic line and a bass staff with a steady eighth-note accompaniment. The second system continues the melody and accompaniment, ending with a final chord. Dynamics include *mf* and *ff*.

AT DAWNING

(I LOVE YOU)

SOLO FOR HORN IN F

CHARLES WAKEFIELD CADMAN

Arr. by N. Clifford Page

Andante con espressione

HORN

PIANO

Two systems of music for Horn and Piano. The first system shows the Horn part with a melodic line and the Piano part with a steady accompaniment. The second system continues the melody and accompaniment, ending with a final chord. Dynamics include *mf*, *ff*, *maestoso*, *Full Organ*, *con molto espress.*, *rit.*, *mf a tempo*, *la melodia marcato*, *cresc.*, *affettuoso*, *mf*, *rall.*, *D.C. 1*, *D.C. 2*, *mf rall.*, and *D.C.*.

DELIGHTFUL PIECES FOR YOUNG PLAYERS

EASTER BUNNY

MYRA ADLER

Grade 2.

Allegro moderato M. M. $\text{♩} = 80$

mf Lit - tle Eas - ter Bun - ny, Hop - ping on the lawn, Just what are you do - ing On this Eas - ter
Hunt - ing in the shrub - berry, What do you hope to find? Search - ing in the grass - es, Just what's in your

f Wig - gle, wig - gle, wig - gle, Goes his soft pink nose, Wig - gle, wig - gle, wig - gle, Now a - way he
mind? Hop - ping, hop - ping, hop - ping, On his star - dy legs,

p goes, *(Bunny hops around)* *cresc.* *Har - ry and loud - er* *D.C.*

CODA *slower* *cresc.* Can you guess what he has found? A nest of col - ored eggs! *pp*

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FLYING MY KITE

HUGH ARNOLD

Grade 1½

Moderato M. M. $\text{♩} = 168$

mp See my kite in the sky, Dip - ping low, soar - ing high, Like a bird in the air,

f Dart - ing here and there. *p* *mf* *D.C.*

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APRIL 1941

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GRANDMOTHER'S DOLLY

Grade 2.

Daintily but brightly M.M. $\text{♩} = 144$

MARIE SEUEL - HOLST, Op. 35, No. 1

Handwritten musical score for 'Grandmother's Dolly' in 3/4 time. The score is written for piano (p) and includes various dynamics and performance instructions. The first system starts with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is in the treble clef, and the bass line is in the bass clef. The score includes fingerings (1-5) and slurs. The second system includes the instruction 'a little louder and held back in time *f* very sharply'. The third system includes the instruction 'p as at the beginning'. The fourth system includes the instruction 'by and by softer and slower' and a 'rit.' marking. The score ends with a double bar line.

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PLAYFUL MICE

Grade 2 $\frac{1}{2}$.

Tempo di Valse M.M. $\text{♩} = 63$

HAROLD LOCKE

Handwritten musical score for 'Playful Mice' in 3/4 time. The score is written for piano (p) and includes various dynamics and performance instructions. The first system starts with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is in the treble clef, and the bass line is in the bass clef. The score includes fingerings (1-5) and slurs. The second system includes the instruction 'a little louder and held back in time *f* very sharply'. The third system includes the instruction 'p as at the beginning'. The fourth system includes the instruction 'by and by softer and slower' and a 'rit.' marking. The score ends with a double bar line.

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Piano accompaniment for the hymn. The score is in 4/4 time, with a key signature of one sharp (F#). It features a melody in the right hand and a bass line in the left hand. The piece includes various musical notations such as slurs, ties, and dynamic markings like *Fine* and *mf cantando*. The final section is marked *D.S.* and *poco rit.*

CHRIST THE LORD IS RISEN TODAY

CHARLES WESLEY

Grade 24.

Easter Hymn from LYRA DAVIDICA

Arr. by Ada Richter

M.M. ♩ = 96

Vocal score for the hymn. The score is in 4/4 time, with a key signature of one sharp (F#). It features a melody in the right hand and a bass line in the left hand. The lyrics are written below the notes. The piece includes various musical notations such as slurs, ties, and dynamic markings like *mf cantando*. The final section is marked *D.S.* and *poco rit.*

Christ the Lord is ris'n to - day, Al - - - le - lu - ia! Sons of men and
 an - gels say, - Al - - - le - lu - ia! Raise your joys and tri - umphs high,
 Al - - - le - lu - ia! Sing ye heav'n's, and earth re - ply, Al - - - le - lu - ia!

TECHNIC OF THE MONTH
 A GLISSANDO STUDY

Based on Czerny-Opus 365, No. 31

Grade 6.

See lesson by Dr. Guy Maier for this study on opposite page

GUY MAIER

M. M. ♩ = 76-84

The musical score is written for piano and consists of 13 measures, numbered 1 through 13. The key signature is C major (one sharp, F#), and the time signature is 2/4. The tempo is marked M. M. ♩ = 76-84. The score is divided into four systems, each containing three measures. The right hand (treble clef) features glissando techniques, indicated by the word 'gliss.' and slurs. The left hand (bass clef) plays sustained chords. The dynamics are: *p* (piano) in measures 1-3, *mf* (mezzo-forte) in measures 7-9, *ff* (fortissimo) in measure 10, *poco rit.* (poco ritardando) in measure 11, and *pp* (pianissimo) in measure 13. The score includes various fingerings and articulations, such as slurs and accents. The measures are numbered 1 through 13.

*Third finger on C, thumb under on E.

Some Fundamentals of Good Singing

(Continued from Page 235)

slightly forward, being aware that the mouth is open loosely and naturally, as breath is inhaled simultaneously with the forward stretching of the tongue. No groove is necessary as this performance takes place, and the throat is allowed to expand freely.

Now, exhale slowly, allowing the tongue to return gradually to its natural position with the mouth, with the tip still being slightly bent and guided until it enters the mouth and all breath has been exhaled. This exercise is very helpful, when used in conjunction with the groove exercise, to build up subconscious mental control over the entire vocal performance. After practicing in this manner for about three minutes, the student should eliminate the cloth and mentally guide the tongue forward and out of the mouth gradually, with the inhalation of breath; then return the tongue with the exhalation of the breath. As he learns to do this more efficiently, he will discover a wonderful sensation of warmth coming into his throat and most of his body—a feeling of perfect poise and balance. It is well to use the same method of practice with this exercise that is prescribed for the tongue-groove exercise, but not the same number of periods for both exercises. Curious, we are told, used tongue-pulling exercise at times to help him to relax.

Every intrinsic vocal muscle within the throat and mouth can be strengthened both for speaking and for singing by the right use of these scientifically correct exercises, assuming that the vocal organs are in normal good health. The quality of the aspirant's voice will be improved but not made false or superficial, and the range will be pleasingly augmented.

A second imperative need in good singing is correct pronunciation and enunciation. The student must take careful cognizance of right spelling and of the phonetic accuracy of the syllables involved in words. To this end the study of phonology is necessary, that the student may readily see the legitimate way of analyzing words and thereby, in turn, have perfect diction.

Some of the words which are improperly enunciated are:

Proper Pronunciation	Improper Pronunciation
eternity-ty	etee-nyty
silent-ent	si-bunt
heaven-ent	heav-vent
message-age	mess-eege
spend-or (er)	spen-dor (or-door)
worship-wier or-or-ship	war-ship (or-or-ship)
sound-ent	soun-dent
moment-ent	mo-munt

Through perfect diction, a singer's true individuality may be orally portrayed. Linguistic difficulties lie, for the most part, within the singer, not the language being used. Clarity of diction does not depend upon natural endowment, other than common sense and common intelligence. Especially is this true in connection with the use of the English language, which has a more distinct and complex phonetical technique than most other languages used in singing; yet, it is one of the most beautiful tongues in which to express our thoughts, feelings and emotions. It is a joy to sing in English, if the singer is brought about through correct mental and physical activities, and is scientifically and phonetically correct.

"English cannot spoil singing, unless singers spoil English."

—Clara Kathleen Rogers.

Learning How to Act in Opera

(Continued from Page 243)

must be convincing once he gets there.

The most accomplished stage director in the world, however, can draw no more from a performer than that performer has to give. That is proven every day in companies where excellent coaches get poor results from singers with glorious voices and no talent for acting. No one, certainly, can manufacture what does not exist. But every ambitious student can put within his own grasp the fundamental tools of operatic acting. In acquiring those tools, the operatic coach can be of service to him only in an advisory capacity. The young singer must get the feel of them for himself.

The Singing Actor's Tools

These tools consist of a flexible, controlled body; a knowledge of operatic history; and a sufficient grasp of the various acting styles to permit of a fluid translation from one to the other. The physical training is the simplest. Gymnastic exercises (always taken under proper supervision, so that no harm is done the body through too much exercise, or the wrong kind), dancing, and especially fencing are excellent means of acquiring the freedom of motion which makes the gestures both graceful and expressive. Further, the student actor must learn to walk, to take his place on a chair or upon a throne, to rise, to draw a sword, or to pass a goblet. Next, he must learn to project thoughts and emotions as fluently as simple bodily gestures.

Before he can do this, however, he must understand the thoughts and emotions he is to project. Will Mozart's *Zerlina* "act" in the same

manner as Charpentier's *Louise*?

Certainly not! They are both young girls, they are both in love, and they both have certain problems to overcome; yet a century of thought changes and the frontiers of several lands lie between the two. Such all important distinctions can never be "coached" by a stage director. They play! That is why the young aspirant must study, not merely roles, but the entire complex mass of dramatic history, world history, music history, which makes the meaning back of the roles what it is.

You have perceived, by this time, that operatic acting is not nearly so simple or so glamorous a matter as learning motions on a stage. I could tell you many interesting things about gestures and make-up; about the different ways of using choruses on the stage as sources of motion. But, unless you have already had much stage experience, such things would be of little value in solving your problem of how to prepare for or unfortunately, mismanage, the beginner. He must first step for himself in a study of those things that make for glamour later on.

Let us consider a comparatively undemanding that vocal students often find is "easy to do." But is it? In the *Secelle* dance on the stage which occurs a stage, that reaches the audience merely as a "pretty bit of stage business," however, a conscientious student dancing position, but into the source of the dance itself—the old *commedia dell'arte*, the prototype of Italian opera, wherein set dance patterns and gestures, and each gesture as a classic mask. The pupils in the study of these old dance forms as they do of the notes in only when you know what you are

A singer need not be a born Duse, of historic forms as clearly and readily accessible as that. And that is what is meant by a study of operatic history and styles. Only by study can a performer feel his way out from one operatic "school" to another. From Mozart to Wagner to Richard Strauss, making each stylized director can teach a certain way of holding the head or of making a bow. But a familiarity with the medieval guilds gives the feeling of *Hans Sachs*.

It is sometimes said that European artists are more dramatically accomplished than Americans. If this be so—and I shall have more to say of

American students presently—it is due to two causes. First, most operatic themes are derived from European source material, and many of their activities are therefore part of the European's personal tradition. Second, the European beginner is just these matters of opera history and dramatic style. He is given a foundation in Mozart, regardless of the current repertory of the local opera house. He is made to read Shakespeare, Molière, Schiller, and Goethe.

When the opera student has his body under control, and has mastered the essentials, at least, of dramatic style differences, he should begin to work on roles, or always under the guidance of an experienced coach, who can teach him the musical and dramatic patterns *simultaneously*. Let him study six roles, of classic and modern repertoires, with his coach (whose value, remember, does not depend upon his fees); and, as then begin to work out the seventh role by himself, applying all that he has taught him, and watchful of the deepening of his own perceptions.

Here, to my mind, is the beginning of acting ability. When the student arrives at the point where he no longer needs to depend upon mimicry and begins to draw from within himself, he is learning how to act. And that is why acting can never be completely taught; it can be suggested, and it must be reinforced with historical knowledge. But its ultimate value depends upon what the player draws from within himself.

The student should learn, not a role, but an opera! He should become familiar with the opera he is to learn in the cast. A difficult task, and, is training the young singer to listen to the work of his stage partners. His instinct is to listen only for his own part, and to watch for cues. Yet the ability of an experienced artist is the just himself to listen to the others and adapt himself to blend with them. Finally, the opera student should acquaint himself with some operatic works as he can—old ones, new ones, those which are performed and those which are not. Study the photographic recordings of their period and masters and dress of their settings. Such knowledge is more helpful than a year of coaching gestures. For the gesture stands closer to dramatic technique than each case, the goal must be approached from an inner awareness of meaning.

The average foreigner still pictures the American student as a somewhat shallow individual, who would be glad to exchange serious study for a short-cut to success. Nothing could

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A Famous Medical Name For Over 200 Years

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Finnish Fighter

(Continued from Page 230)

his own brother, Lasse, was in the Viipuri division. And now he was going to fight, too. Finland needed him. She needed every youth she could muster against an invader fifty times her size.

Professor Sirpo heard the young patriot through, his feelings a mixture of pride and love, and amusement, too, for Helmo was but thirteen. He so well understood this burning eagerness to fight for country, this hot-blooded desire to lose life if need be in avenging this unwarranted attack on Finland. It was something that stirred a man's blood, be he young or old. But to each passionate argument that followed his refusal to let the boy enlist, he countered with one which Helmo, reluctantly and finally, had to admit held possibilities: You must fight, yes. But not with guns and bombs. You must fight for Finland as you can do it best and with your strongest weapon—your talent."

With talent and violin and bow as his implements of warfare, therefore, Helmo fought a good fight in Finland, Sweden and Norway, leaving on what might be termed his battlefields throngs of delighted listeners. To the Finnish Red Cross went the proceeds of his concerts—the spoils of war: three million dollars for the aid of his suffering countrymen.

As an ally he had a wealthy Finnish doctor who, in recognition of his ability, loaned him a very valuable violin. For Helmo, alas, had made a grave mistake on that November day when he rushed home to save his mother and his Guernicus from the bombers. In the excitement of that moment, before he dashed with them to shelter, he had hastily picked up a case bearing not his Guernicus but an inexpensive violin. And thus the treasured instrument had perished along with the boy's dwelling.

Following the boy's successes in Norway Mrs. J. Borden Harriman, United States ambassador to that country, communicated with Sibelius and together the composer and Mrs. Harriman worked out a plan with Mr. Herbert Hoover, head of Finnish Relief in the United States, for Helmo and the Sirpos to come to America. Finland, even after the war was over, was full of sorrow for the boy's own father and brother had been killed in battle; of his mother and sister he could get no word after the civilian retreat from the area in which they lived; Viipuri was in Russian hands, the Sirpo Conservatory a shambles of the past. Helmo seemed best to write back to a painful chapter in this young life.

And so, in consequence of this action, Helmo is now in the United States, and is as pleased with the States as they are pleased with Helmo. Our critics, who have heard

him play, have hailed him as "more than a prodigy." And Helmo hails this as his new country of which he will become a citizen as soon as he is old enough. His concert debut here in the States has not yet been made, although he has made a few appearances in the interest of Finnish Relief. His official debut will be made with the Philadelphia Orchestra in New York City. And after this performance Helmo will make a tour of about twenty American cities.

Fortunately everyone—even those who cannot attend his concerts—will have a chance to see Helmo and hear him play, for he will appear in a motion picture called "The Hard Billed Country," a lost-ovated picture full of young people and of music, for it concerns the National Music Camp at Interlochen, Michigan (The Bruce, August, 1940), and was partially filmed there. It is not Helmo's first screen appearance, for he made one picture in Finland, *Pikkä Pellmenni* (The Little Musician), but it will be the first picture in which he ever spoke English, a language which he knew not at all when he came to this country. But Helmo learns quickly. In only a few months he understood what Americans meant when they said this was a "jazz" country.

Will Battleships Be Sunk By Sound?

(Continued from Page 236)

are the deep reverberations of a large organ, which may have a frequency of 16 cycles or vibrations a second. From there the audible range goes upward through the top effort of an operatic soprano (768 cycles), a piccolo's highest note (4,752 cycles), and such noises as the jingling of keys (about 15,000 cycles), which represent the upper hearing limit of the average person.

But there are many "sounds" that lie beyond the range of human senses. Bats, for example, fly blind by making inaudible screeches and detecting the "echoes" rebounding from objects, and dogs pick up their ears to other "soundless" sounds a whistle which produces some notes above the audible range. But there are also ghost vibrations are called "super-sounds" when their frequencies lie between 15,000 and 40,000 cycles and "ultrasounds" when they vibrate from 40,000 to more than 5,000,000 times a second.

Ever since the World War, when artificially produced waves of this sort were sent through the water for ship-to-ship signaling and submarine detection, scientists have been seeking ways to put the vibrations to commercial use. Last week Dr. Heinrich Von Jeneff of Televisio Products, Inc., is claiming that he has discovered some such applications as he announced development of a new

high-frequency, low-cost instrument to generate the oscillating impulses.

One of the most spectacular uses of waves from such an instrument is to kill germs. Dr. Jeneff revealed that, because the vibrations literally shake the living daylight out of food-decomposing bacteria, a canning company is using the soundless sounds on its goods (ultrasonic waves have also been tried to kill germs in milk). The ferent substances as well as germs, causing the particles to move so violently that they unite and form compounds. This effect is already being tested to speed important processes in the manufacture of plastics, alloys, and other products.

"Dr. Jeneff has more than a dozen patents for the newly developed instruments which produce inaudible waves by a combination of two well known phenomena: changing magnetic fields which cause metal tubes to vibrate and alternating currents that produce crystal vibrations to sustain chemical crystals. Other groups interested in the rapidly expanding field include Northwestern University, the Armour Research Foundation, and the University of Chicago. That this work may play an important role in national defense is indicated by a recent report that the Navy is testing the waves to explode mines and torpedoes from a distance."

Learning How to Compose

(Continued from Page 224)

not think it is supernatural, just examine some of the works of Mozart which he wrote before he was fifteen and compare them with those of most of his adult contemporaries. It is a very puzzling thing to find a child with a musical brain and skill infinitely greater than men who have struggled for years to attain greatness. I have known men who have anyone who studied long enough and hard enough can compose these. However, in these days even those to whom God has granted rare gifts must work very hard and long to get very far. The fluency that composers acquire, which enables them to roll off works with comparative ease, often has behind it years of drudgery.

On the other hand, I have no doubt that there are walking geniuses to musical gifts who have not been lured by fate to develop these gifts. They are the tragic flowers of destiny their petals to wither unseen and waste "born to blossom on the desert air."

I learned to compose "in the trenches." That is, thanks to my musical mother and my grandfather, an old violinist of the New York Philharmonic-Symphony Orchestra, I was literally tossed overboard into a sea of music at a very early age. I had never ceased swimming in that sea. For of it has been in my symphony orchestra, part in night

club bands, part in vaudeville, part in education. For two years I have taught at the Summer School of the Juilliard School of Music. The point I wish to make is this: practically every composer I have had with music has taught me something. More than this it has kept me in touch with life.

Creative ideas are the reactions we all get from life. All musical creations start with ideas. If I have an idea for a melody or a harmonic sequence that impresses me as interesting or original, I jot it down upon a scrap of paper, and which I never fail to scratch in my pocket. If I want it out in some detail at my next opportunity. Then I take it to the piano and try it in many variations. I know that some people are prejudiced against the idea of the use of the piano in this way, but I have learned that many of the greatest composers, including Wagner himself, were virtually dependent upon the piano for this purpose.

After this is done I check it up from the harmonic standpoint. You see, I have had a thorough training in harmony and counterpoint, but my attitude toward these essential subjects in connection with actual composition is quite different from that held by many musicians. When composing I never think of what I should do! When one is writing or making an address one never thinks of grammar. Molière, in his famous play, "The Would-be Gentleman" or "Le Bourgeois Gentilhomme", delights his audience by presenting his character who has hired a professor to teach him grammar. The poor man bubbles over with surprise when he finds that whenever he speaks he is actually indulging in grammar.

Learn all that you can about theory, harmony and counterpoint. When you come to compose, forget the rules, just as you forget scale practice. Then you play a Beethoven sonata. Then, if you feel that you have committed any heinous sins, go over it and carefully revise it. To my mind the chief value of harmony and counterpoint is that they provide you with the power to study the works of the great composers of the past. This Wagner, Tchaikovsky, Korssakoff and Elgar seem to have had the ability to do this without any extensive theoretical study. Harmony and counterpoint, however, must become second nature to you when you engage in the synthetic process of composition. Theory and the allied subjects might be called the science or the engineering of music. An architect must know all about the science and engineering of his job before he builds a building. In the case of music and in painting, we have first of all an art and science must have long since sunk stage before real inspiration can be fluently permitted to guide your efforts.

Go Back to the Piano!

(Continued From Page 233)

few simple pieces." It must have amused her to see me settle my ample proportions on the bench and touch the keys as though they were made of spun glass. It took months to overcome my fear of the keyboard, but finally my old enthusiasm for practice returned and I decided to see how far I could go.

It has been hard but always interesting, and the astonishing thing is that I am getting back some of the old technic. My relaxation is good and my hands are supple. My fingers, stiffened by neuritis, respond nicely to hot water treatments and a daily stint of Hanon exercises. In three years I have read more than one hundred and fifty piano compositions, some of them very difficult; getting new hand patterns from each.

On perhaps fifty of these I have done concentrated work. The first time I played a phrase that made sense, my teacher was almost as surprised as I; and when I did a cadenza with something akin to abandon she told me I was out of the woods and on my way back. That was a great moment.

Two years ago I was so ill that a dangerous operation was necessary. From my bed I looked out of the window at the clear autumn sky and said aloud: "Dear God, please let me live long enough to learn to play the piano again!" I do not know how well I shall be able to play, but I do know that I shall play with greater enjoyment and a deeper understanding than ever before.

My uncle is eighty-seven years old and interested in many things. We rattle around in a big old house, and my practicing does not annoy him. He likes to sit close to the piano and watch the gymnastics I put my hands through—and talk. I have learned to

keep half my mind on what I'm doing, the other half on the economic condition of the world. I practice Debussy's *Reflections* while my uncle reflects aloud on how rapidly we are going into the Dark Ages. The delicate bits of *Amira's Dance* make a lovely accompaniment to stories of pioneer days in water-proof development. He likes to do a rat-a-tat-tat on the table with his fingers when the piece has marked rhythm, and is disconcerted when the rhythm suddenly changes.

After he goes to bed at night, with his good ear against the pillow, I often work for four or five hours. If the cook is away I do a few finger exercises while the coffee "percs", scales while the soup simmers, passage work while the cake bakes—occasionally till it burns. In the spring there is always an untidy trail of dirt between the piano and the garden door, because I will not stop to change my shoes.

I have renewed an old friendship with The Etude, and each month its pages of music furnish me with excellent practice in sight reading. A new batch of sheet music from Presser's thrills me as a love letter thrills a young girl.

Until recently I believed that music study in the futures would be without responsibility. What a delusion! Next week I am to give a recital over the radio, starting my programme with Grieg's "Sonata in E minor." When my teacher asked me if I would do it, I said: "No, I will not. I'm not going to spoil my fun." Just the thought of it made me stiff with fright. Then I realized she expected something of me and I must not fall her. And yet some other woman, fat and fishy, will listen in and be led back to music and my crusade will have begun. We have back to the farm movements; back to religion; why not back to the piano?

A Rich Investment

To the woman who want to go back but hesitate, I will say this: Nothing will ever pay you so large a dividend as music in the joy of expression, the release from monotony, and the blessed satisfaction of doing a constructive task. By all means have a teacher, if you can, and let her be foreman on the job. If you cannot have a teacher, then work by yourself. Don't tell me you haven't the time to practice! Start out with ten minutes for five-finger exercises, ten minutes for scales, and ten minutes for arpeggios. Then give a half hour or more to easy pieces you used to play. Make it as much a part of your day as saying your prayer or washing your face. If you can't do it in the morning, then do it in the afternoon; if not in the afternoon, then at night; but for Heaven's sake do it! It will save you from that deadly slither-by-the-fire-and-sew stage every woman dreads.

If you are too closely attached to your family music will serve to detach you. If you are alone in the world music will serve as a medium through which you may attach yourself to others. In these days of world distress music will give you courage. Your natural, mathematical laws will strengthen your faith in a balanced world in which love, truth, and justice will prevail over chaos and emerge triumphant at last.

As long as I live and am able to wiggle a finger, I am going to practice. I shall be a sweet old lady in my childhood. I shall look the old lady in my childhood. I shall look substantial instead of fragile; my hair will wave into a tailored bob instead of a tight little biscuit; but I shall do much variations, and sonatas, and rhapsodies up and down the keyboard. When I meet St. Peter at the pearly gates I hope he hands me the key to a little white house with a grand piano in it instead of a harp. And no wings—just a black velvet dress.

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Economizing Energy at the Keyboard

(Continued from Page 222)

"My own method is to read through a new piece, separating easy passages from difficult ones. I reserve the easy ones for later study, and get to work on the difficult parts. There are two good ways of using such pieces. One is to take them out of their context and practice them as exercises, quite as they are written. Another way is to build new exercises upon the difficult measures. Take Chopin's *Waltz in D-flat*, for example, *The Minute Waltz*. The opening measures are excellent exercises in themselves. A more advanced student can carry their drill value still further by building exercises upon them. The first measure, for example, is a left hand entry, the repeated little hand figure resolves itself into a run, or scale. A good technical exercise can be made from these measures; begin with the repeated figure and carry the run as far as the passing-under of the thumb; again, carrying the run as far as the thumb and the *trill* note; then again, as far as the next two notes, and so on until the uppermost note of the run has been reached. There are several advantages: you are applying technical drill directly to music; you are familiarizing yourself with different aspects of the scale of D-flat; you are building up your own grasp of the *Minute Waltz* as musical expression—and while you do this, you are getting quite as much purely technical drill as you would from unassociated scales. Almost any technical passage opens the way to new exercises; we call them "developers." Inasmuch as my entire technical foundation is built upon them, you may be sure that I consider them helpful—and a great deal more challenging to one's powers of thought and ingenuity than scale work as such.

Our Friend—the Pedal

"In thinking out my work, I have been taught to relate musical needs to common-sense helps in ordinary living. In mastering the use of the pedal, for instance, I have been taught to look upon it as a very good friend who can help me bring out harmonic patterns. But—it is not good to depend upon friends. It is much better to be independent. Thus, before I call on my friend, I must be able to produce my effects unaided. I never practice with pedal. I strive to achieve emphasis, depth of tone, legato, pianissimo and phrasing through my own efforts. When I have proven that I can do this, I call on my friend, the pedal, to add the finishing touch.

"Whatever method you have been taught to use, though, the main thing is to work. Inborn gifts can remain quite useless if hard work does not

bring them to light and develop them. Do you remember the lovely old legend about Theseus? His father had died, and he was left with much to do. Each year, his mother took him to a shrine, outside of which there lay a great, heavy stone. When he was only six, his mother told him to try to lift the stone. He tugged at it, but could not budge it. The following year, when he was eight, his mother in strengthening his muscles, his mother bade him try again—and again he failed. Each year, his mother urged him to try to move the stone, and each year his efforts were fruitless. When he was sixteen, they came again to the shrine, and he came again made an attempt to lift the stone, with the usual result. Discouraged, he said it was useless to try again since he could not do it. Sadly, his mother shook her head.

"You must lift the stone," she said. "You will never discover who you are until you do!"

"Rousing himself almost to unbearable effort, then, Theseus tugged at the stone, and felt it give way; only a little at first, then more. When at last he had dislodged it, he found beneath it golden sandals, a golden sword, and a letter saying that these gifts were his, left there for his discovery by his father, who had been King of Greece.

"I think there is much in that legend and in the story of my own life. Gifts, but only by working at them, and removing the obstacles surrounding them, can we really make them our own, to use as we wish. Only by years of hard, unremitting work can we discover who we really are."

The Viola Claims Its Rights

(Continued from Page 241)

good to overdo this, because of the danger of developing a rigid shoulder position. But a little thumbless practice will rid the player of any tendency to exert pressure on the neck of his instrument.

Tone production on the viola differs greatly from that on a violin. If the student desires clear, lessons for comparison, it is advisable for him to watch the bowing of a master violinist. The sweep and direction of the violinist's arm must be more closely studied than the violoncello's. Further, the violinist must exert the violoncello's perpetual watchful care for the lower strings which, being thicker and less responsive, need more concentrated manipulation.

The violinist's tone depends largely on the way he approaches his instrument. Since the viola is fairly cumbersome, the player who treats it as he would the lighter violin finds himself in difficulties. His most common error is to compensate for its greater weight by exerting greater pressure; and since the least tension of the

bowing arm causes a thin, nasal sound, he will find that just this extra pressure spoils his tone. In teaching, I stress the words "pull" and "weight," eschewing all such terms as "pressure." This incorrect handling of the instrument is responsible for the equally incorrect impression that the viola forces forth only thin, nasal sounds. Actually, it is the player and not the blame. The instrument is capable of splendid, rich, full tones, when it is properly played. And, as in any other, the performer must remember that he is working on a viola and not a violin. His bowing arm must remain relaxed and free. He must never force the tone on the thick lower strings. He must not attack does; in the same way a violinist does; for the violin, being more responsive, will answer even to a faint attack. The viola, like the violoncello, defends itself. Thus, the lower strings must be managed much after the manner of the violoncello, with trace of forcing.

Unrecognized Possibilities

The same conclusion applies to the very high positions on the A string. It has been mistakenly held that they tend to produce a thin tone. Indeed, it was long considered rather impossible to go above the third position on the viola. Actually, it is possible to go to any number of positions—provided, again, that they are correctly taken and well played. If a violin can go up to D in *alt*, and with equally pleasing results, it is the player and not the instrument that is at fault when the viola that is at fault when the extremities of range sound thin.

Perhaps the most harmful habit the ambitious violinist can acquire is to listen critically to himself. Technical faults are valuable only in so far as they are the instrument to sound, not the manipulation of arms and hands. Students often seem to help them achieve better tone. At that point I stop talking about tone. I suggest and encourage them to listen to the best possible aid they play. That is teacher can put a local teacher into a pupil's ear. It must be carefully cultivated there, before it can be brought out of the instrument.

Another odd misconception regarding the viola came to light some time back, in a heated controversy that took its way into one of the London musical journals. (The very fact that it appeared there was encouraging.) I once only five issues can open a controversy. It was said that harmonics because they are so emphasized on the viola, entered the fray with great effect. I argued the fact that all that is needed for a good harmonic is to place the right finger at exactly the

right place on the string. Indeed, because of the greater thickness of the viola string, the overtones are richer, and the resulting harmonic even better than on the violin. Again, the crux of the matter is to understand the nature of the instrument, and to approach it within its own scope.

A Personality in Itself

Left hand technical facility is perhaps the only field where the viola and the violin are alike. The violinist builds his finger technique exactly as the violinist does, except that he must pay more attention to percussion. Any phase of playing that requires a downward action of the finger on the string comes under the heading of percussion. Trill work is percussion taken at fast speed.

Whenever we hear it said that the viola ranks among the less expressive instruments, we may be sure that the speaker has heard the instrument properly revealed. And that his opinion has been formed by listening to inferior playing. A vicious circle of thought surrounds the viola. One hears it badly played, one is well aware that it sounds unpleasant, and one draws the conclusion that such an instrument must be highly limited. In point of fact it is not limited. Even a cheap viola produces a pleasing sound, in hands that know how to play it.

In the first step in achieving mastery is to drop the idea that the viola and the violin are in the same way. Each has its own technical demands, its own tone, its own personality. When the viola is understood in the light of its own needs, it stands forth as a new instrument. And, when the young violinist has learned these tones and technical needs, he can do nothing better than consciously to subordinate his manual delivery to the more important matter of listening to himself. Only then will his tones begin to sound.

The World of Music

(Continued from Page 239)

ARTHUR A. PENN, composer of the famous song, *Swingin' Through*, died at his home in New London, Connecticut, on February 6th. He was sixty-six years old.

ALBERT MORRIS BAGBY, pianist, and long famous for the *Bagby Morning Muskeens* which for the past fifty years have attracted the elite of old New York City, passed away in Roosevelt Hospital, New York City, on February 7th. He was eighty-one years old.

AARON COPLAND's opera, "The Second Hurricane," was produced by the Claretton with Community Orchestra in conjunction with the music department of the Claretton, New Hampshire, on March 4th and 5th. It is encouraging to note throughout the small opera groups at least our young audience, which means that the opportunities they have long needed.

(Continued from Page 244)

and also, the fine art of oratory. "Strictly speaking, all ancient Greek music was monodic or one melody in type. That is, there was practically no harmony or counterpoint. There are not more than a dozen or so authentic ancient Greek melodies in existence. They are supposed to have been written in a scale with intervals less than our half-tone. This is so uncertain that there is no way of knowing just how they sounded.

"It has been my pleasure to tour Greece as a concert pianist for over three years. Greece (49,912 square miles) is just a little larger than the state of Pennsylvania (46,126 square miles). The climate is five times as big as all of Greece's population (about six and a quarter million) is not as great as that of New York City. This is extraordinary when you realize that its military achievements against Italy and Germany involved over 4,000,000. Greece is a large mountainous. These mountains are an unforgettable brown in color. There are not many trees, and there is still a kind of austere beauty to the landscape. The olive trees, and the foliage is more verdant. There are few rivers, but, as in Norway, many inlets from the sea. Greece, of course, like much of Finland, is a country of islands, hundreds and hundreds of them. It is a most beautiful sight. The country is a yachtman's paradise since for is practically unexplored."

Music of the Shepherds

"If you should go out into the fields in Greece and hear the shepherd play upon his pipe, you would find that it resembles a small oboe. No there is no question that this is a descendant of the ancient Greek *aulos*. This symbolizes the spirit of Greek music. The shepherd's figurations—his lamented and tones—seem to be the voices of the flowers, the birds and the streams. Pan himself comes to life in this pastoral fairland. Moreover, if your ears are quick, you will find that the intervals are not our intervals, but are less than a half-tone, and it is very easy to imagine that there is a direct connection between this primitive instrument and the primitive ancient music of Greece.

"Moreover, these tunes vary greatly in different parts of Greece. For instance, the music of the Aegean Islands is quite dissimilar to that of the Ionian Islands. This is unquestionably due to the influence of the Orient. The Ionian Islands, to the west, have a music which we are told is more purely Greek. It is very sweet and gentle. Indeed, it is the mildest, most gentle music I have ever heard. I have a strong feeling, after much study, that this is more directly descended from the ancient Greek than

any other. The old Greeks thought that even a flute was violent and unduly exciting, and they also thought that it disfigured the player's face.

"Strangely enough, even the sheep seem to understand this music and are apparently influenced by it. In the morning the music is gay and festive. The day is startling. The lambs gambol merrily over each other, in and among the crops. The picturesque shepherd boys, with long crooks and shaggy woolen coats, are tired when evening comes and pipe a plaintive, lullaby-like tune, as they slowly lead the flock homeward. During the day, the little shepherd's pastime is playing, and many times we have seen the sheep standing about like an audience, apparently listening intently. They actually seem to understand what it is all about.

Love of Culture

"In the ravishingly beautiful Vale of Tempe, in the shadow of Mt. Olympus, one may see from the train unforgettable pictures of those poetic shepherd boys playing as they probably did in the days of Socrates and Aeschylus. Socrates is still the great idol of Greec. Every little urchin is apparently named after this hero, and in the villages one can hear mothers everywhere calling, 'Socrat! Socrat!' It is a great shock to the American to hear a mother say in Greek to her little boy, 'Here, Pericles, run down and get a loaf of bread.' It just doesn't seem real.

"In the Greece of to-day, there are about six sizable cities, where modern music is appreciated. They are Athens, Salonika, Volos, Corfu, Candia, and Cavalla. There are also many other towns, like Corinth and Canea, where there is marked musical inter-

"The modern Greek takes a definite pride in his appreciation of western culture, and the modern cultured person in Europe than the Greek gentleman who has had the advantages of modern cultural experience. He has a deep natural feeling for beauty inherited from his illustrious past. He adds to this a keen critical intelligence, and a keen sense of aesthetic analysis. It is always a delight to play for a Greek audience. Their taste is thoroughly catholic although it inclines toward romanticism. Here are numbers, or instances, which have been included in my program in Athens:

"Caprice sur les Airs du Ballet Alceste, Gluck-Saint-Saëns; "Sonata in D", Mozart; "Papillons", Schumann; a group of Chopin; Nocturne, Rags, Mazurkas, Etudes; Liszt; Macdowell; "Sea Pictures", MacDowell; "Echo du Vieux Sauer."

"At the end of the concert the performer is usually literally buried in flowers, and nowhere have I played where I have had such a thrill. The flowers of Greece seem to be larger, brighter and more vivid than anywhere in the world. A wild anemone from the fields is as large as an ap-

ple. The classic laurel wreaths from the mountains are simply unforgettable.

"If the flowers that follow a concert are colorful, they are matched by the newspaper criticisms which are written in highly florid style. The extremely spiritual nature of these newspaper notes, in which the artist is credited with having secret contacts with the great cosmos, are, of course, very gratifying to the performer.

"There is a very fine Philharmonic Orchestra in Athens which plays at eleven o'clock on Sunday morning. General concerts take place in the evening at six o'clock, just before dinner. This is not a bad idea, because after a concert (after dinner) has been ruined. The taste of the artists, but as a result of the audience having been over-fed. Dinitz, the poulpos, who has conducted widely in America and is now at the head of the Minneapolis Orchestra, was formerly the conductor of the Athens Philharmonic Orchestra. The city has several fine theaters, in one of which opera is given. The popular entertainers, where everyone sits out of doors in the summertime, start at ten o'clock at night and last far into the wee am" (said a paper could figure out when given at the Athenian people. He always seems glad of the opportunity to stay up all night. He must make up this, however, by a kind of Greek style.

An Excellent Conservator

"There is a very fine conservatory in Athens, and it is my conviction that in the future we may look for many famous artists from this institution. The Director was Professor Aekonomides. There are many well-trained and able composers in Greece. One of the most gifted is Antiochos Evangelatos. He has written two symphonies as well as smaller orchestral works and some

In the time of the ancient Greeks a gentleman was expected to be able to lead his community or his village in a dance. In fact, a man was not considered well educated unless he could play an instrument and lead a dance. To-day the same tradition holds true. With a handkerchief in his right hand, and with his left foot rolled high in the air, he improvises many fancy steps for the line of dancers who endeavor to imitate him. Imagine the Evzone or Greek soldier in his skirt, made from forty yards of cloth, gallily dancing steps which have come directly down from the time of Alexander the Great? Evidently, on the battle front, these dances have not interfered with the sturdy valor of these remarkable warriors.

"This, one can see in the cafés. Every Greek café is a kind of male forum. The Greek ladies do not visit the cafés. They go to the better ten-rooms in the big hotels. The ubiquitous American woman tourist, who wants to see everything, does some-

times visit the men's cafés. Occasionally, as in Quaker meeting in Boston, the spirit moves the men not to pray but to dance. It is an astonishing thing to see a British army officer suddenly rise from his group and, quite unconsciously and all by himself, go to the middle of the floor and improvise a dance in classic Greek style after the manner of the famous Durean dancers. He gives the impression that there was something he had to get out of his system, and he expressed it through dance. I imagine an American business man doing this in the grill of the Waldorf-Astoria! While sitting in a Greek café, I do not be surprised if an itinerant musician comes in and starts to play the pipes of Pan or the syrinx, which he plays with astonishing speed.

"The Greek dance rhythms are perhaps more complicated, more 'tricky' than those of tin-pan alley. They are characterized by all kinds of queer accents. The Kalamatianos, which is in seven-eight rhythm, is one of the most popular. The traïta imitates the fishermen pulling in their nets. The revolutionary dances of Crete are often in five-eight time.

"I was scheduled to play in Salonika in the very year in which the revolution broke out. Martial law was declared, and all concerts were canceled. Foreigners were not allowed to leave the country. I finally boarded a troop train in Athens and arrived in Salonika for my concert which had been postponed twice because of martial law. On my arrival I was told that it would probably have to be postponed for the third time. I shall never forget the seemingly endless thud of the soldiers' boots as they marched past the hotel at midnight.

Music and Martial Law

"To our surprise the martial law was lifted the next day and the concert was quickly announced over the radio. The people were so relieved to have military control 'called off' that they jammed the concert hall. When I went to the hall for rehearsal, in the afternoon, an armed guard was stationed around the building. During the concert, that evening, the program was continually punctuated by the sound of shots from the cannons on the distant hills; defending the city against the enemy. Never have I had a stranger experience.

"There was a terrific contrast between the troops on the train, on the way back to Athens, and the train that brought them to Salonika. On the way out, the soldiers were going grimly into a battle the outcome of which could not be foretold. They did not sing, smile nor smoke. It was the first time I had known the joyous, spirited Greeks to be silent. They had a look of grimness and determination which was unforgettable. On the way back, however, they sang incessantly. Even the wounded sang."

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(Continued from Page 240)

One of the best aids to a conductor's round-table discussion is the use of a recording, or at least a partial payment of parts, whereby actual participation of the conducting can be demonstrated. Each director present could have a baton and actually conduct the composition being studied. Later it would be possible for guest conductors to make the full choral and instrumental application of his composition. The study of a musical selection can go far ahead of ordinary casual acquaintance with the score, and it is not enough to know the score. To obtain composition knowledge by such means is to know the composition; it is more important to have a first hand knowledge of its structure, its history and background, the composer's intention, its phrasing, musical and dramatic beauties. Such a grasp of its meaning and beauties. Such careful study and study would help the conductor to make the composition a vital, living, beautiful work for the director, and, after all, it is he who will inspire and direct his musical group through artistic interpretation through artistic interpretation.

What an inspiring and profitable session this type of clinic would be! If I were the doctor, that is just what I would order!

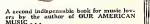
Very little has been done to date in our clinics with the science of recording; in fact, it has been overlooked to a remarkable degree in our teaching methods. Again, to emphasize the point, I should like to borrow from other fields of interest. Let us visit the football coach, and we find that if he is progressive and

The cheapening of costs of recording in the past year or two with the appearance of recording and playing phonographs in the lower-price market makes such a plan feasible for our entire music education system. For this, the minimum number of teachers and teacher aides as well as the means of devising methods of improvement and of measuring progress. Then, too, at clinics, there may be put into practice the idea of recording festival numbers which can be used by the assembled directors for study of interpretation. Such recordings could be made by a qualified group to show what can be done with each number, but the limitations of the present expensive possibilities of the recording idea are unlimited.

There are many aspects of future clinic programs which could be greatly enlarged upon—especially that of solo and ensemble material, and solo and chamber music. But by way of summary the following is suggested:

1. That our future clinics be arranged in divisions, each representative of definite objectives.
2. That the types of clinics be better classified, or have less diversification of function. The aim would be to accomplish a definite objective in

(Continued on Page 281)



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"I Saw Musical Vienna Fall"

(Continued from Page 226)

which he sat like a king in his court, attended by young singers who came from all over the world to sing for him. One day a young American tenor, Alfred Pleaver, attended this circle. After singing eight measures of an aria, Neumann stopped him. 'Have I failed?' asked the frightened youth. 'No,' said Neumann, 'you are engaged.' Pleaver became the leading tenor of the Vienna opera for ten years.

"Wagner himself had, of course, fabulous musical gifts. To him, music was a matter of personal development, because he had developed himself in that way. His musical instruction lasted only about eight months. In his first big operatic effort, 'Rienzi,' he was obviously influenced by Meyerbeer whom he later vilified so miserably. After that, however, he struck out for himself and made an art of his own. While many other composers, of course, have devised orchestral effects since Wagner's a radical advance has made such a vast amount of material in one lifetime. Wagner, a great genius, was perhaps not as representative of the home-loving Germanic spirit as was his protégé, Humperdinck.

The Story of "Hänsel and Gretel"

"Compare the Nazism of to-day with the lovely, simple, characteristic 'Gemüthsheit' of Humperdinck's 'Hänsel and Gretel.' Humperdinck, when I was studying with him, told me how this charming work came into being one Christmas night. Humperdinck was visiting his sister, who had a little son and daughter. Humperdinck made an arrangement of an old folk-fairy-tale for the children to sing in their home theater. With other neighbors' children they made up a little 'Christmas Opera Company.' He had no idea of writing an opera but his friends were so charmed with the tunes that they urged him to do so, his sister exclaiming: 'I will write the book.' 'What shall we call it?' asked Humperdinck. 'Why not call it after our own children, little Hänsel and Gretel?' Thus the now famous 'Hänsel and Gretel' was born. There is no work in the whole operatic literature that I think is more valuable as a model of theatrical and contrapuntal technique than 'Hänsel and Gretel.' Every student of composition should study it. This gives us an intimate picture into the home life of the Germany which everybody loved and which I pray may be restored once more to the world.

"To millions who have never seen Vienna, the city is a kind of myth. Why is it that this great capital of

southeastern Europe is possessed of the rich charm which has made it the magnet for so many of the world's famous masters of music? To me it is in the spirit of Vienna and the Viennese. It is a city of illusion. The Danube is not blue; it is yellow, a muddy yellow, but the Viennese can see no other color but blue. There you have it. The people see everything through the beautiful colored glasses of the imagination. There is a sweetness, a kindness, a gentleness and a conviviality unequaled elsewhere. The wine may not be better, but it tastes better; the women may not be prettier, but they seem prettier; the music may not be more beautiful, but it sounds more beautiful. The simple, easy life, the flowers, the trees, the hills, the sparkling air, the circling snow-clad Alps, make the city a kind of dreamland which stays forever in the imagination of all who have known old Vienna. It is this which Johann Strauss caught in the intoxicating lilt of his waltzes.

A Spirit Undying

Vienna is not merely a locality. It is a spirit which is revived wherever the music of the Viennese composers is heard. The Viennese cannot leave it without profound homesickness, and it is that quality which I endeavor to put into my waltz-fantasy, 'Nostalgie, Vienna, Viennese Vienna! Some day I will live again. No wonder the cinema continually endeavors to capture the romance of Vienna.

"The cinema points to a great future for a definite school of musical composition. It is an art all in itself and calls for a kind of skill as demanding and complicated as anything else. The writer of film music is distinctly different from that of the opera. This is shown by the fact that, up to this time, no grand opera has been successfully transferred to the films. The reason is that if there is a literal transfer, it seems practically impossible to carry over the flavor—the dramatic story without additional music which would spoil the creation of a master. In fact, most of the operatic writers have looked upon opera as a write-magic. Even a vivid opera, like Bizet's 'Carmen,' misses fearfully when there is an attempt to put the words of the text and the aria into the atmosphere of the tone-film as contrasted with that of the grand opera house.

"America and Americans need more of the atmosphere of Vienna in life. In this marvelous country, with such tremendous dynamic power and such astonishing speed, there is great need of relaxation, appreciation of the simple things in life, beauty, charm, everything to relieve tension. There is so much tragedy in life at this hour that everyone who contributes to joy, is a very necessary citizen."

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Music in Peru, the Land of the Incas

(Continued from Page 223)

auditorium, where the attendance numbers regularly from ten to fifteen thousand.

Conductor Theo Bachwald, formerly of Magdeburg, Germany, shows fine musicianship and never allows any lowering of standards in order to cater to the masses, even in the "pop" programs. As an example, here is a list representative of the kind of compositions selected for the latter:

Prelude to "Die Meistersinger"; Wagner; Capriccio Italien, Op. 45, Tchaikowsky; Tales from the Vienna Woods, Johann Strauss; Wedding March from "A Midsummer Night's Dream"; Mendelssohn; Finlandia, Jan Sibelius; Hungarian Dances No. 6, Brahms; España, Chabrier.

The musical library is considerable and includes, apart from symphonic works of all schools and periods, a great number of concertos for piano, violin, and even violoncello. As to the orchestra itself, the results are already quite gratifying. The strings are compact and homogeneous, the brasses sonorous and well balanced.

As a whole, it compares advantageously with American orchestras of recent creation, such as the Indianapolis Symphony Orchestra or the Kansas City Philharmonic Orchestra. A few first chair men are highly outstanding, and after rehearsing the Grieg "Piano Concerto in A minor" I turned to Bachwald with: "What a fine flute and what a splendid horn!"

"One was with the Berlin Opera and the other one with the Vienna Philharmonic," he explained.

Representative of the managerial field are the two enthusiastic, Mario Casas and Hector Cabral. Casas for many years has been a popular figure in Lima; he has brought out opera companies, ballets, virtuosos, singers and spectacles of all kinds; and he diplomatic reception, or a smart cocktail party at the Bolívar, which he reports in the columns of the newspaper, La Prensa.

Up to recent times there were very few critics in Lima, probably because of the lack of a permanent musical life that did not warrant their existence. They were and are still headed by Carlos Raygada, whose contributions to the important daily El Comercio are noteworthy for their accuracy, erudition, analytical spirit and comprehensive intuition. Raygada is the dean of the profession, as incredible as it seems in a man still so young, slender, discreetly reserved but affable, with a pensive face and a scholarly appearance denoting the seriousness with which he looks upon his mission. He does much for the culture of Art and Music, and he also played an important part in the

creation of the orchestra, to which it is planned to add a chorus and a ballet eventually, thus paying the way for a native opera company.

A Rich Folklore

The Peruvian folklore is as rich as it is varied. When the Spanish conquistadores arrived, in the sixteenth century, there already existed various forms of native Inca music, chiefly dedicated to utilitarian purposes: tunes for religious ceremonies, battles, rustic festivities, courtesies and funerals. Renewing the custom of the Egyptians and Assyrians, this music adjusted its rhythms to the diverse phases of life. To describe with full details these tunes and the instruments on which they were performed would far exceed the space of this article. But the percussion consisted of drums, bags filled with dry seeds, and cymbals, while the wind family included the well-known oboe, that flute of five or more holes made of human tibias, and other types of blowing instruments made of large sea shells or animal horns.

Of course, the sudden arrival of the Spaniards was a big shock to the native curriculum vitae. To the Incas, everything was new and puzzling: language, clothing, customs, music, life itself. But progressively a blending took place, and as early as the eighteenth century a folklore evolved itself from this fusion, of which the most striking and popular type is the yaravi. Many Peruvian composers have explored and exploited this folklore, while others dedicated themselves to pure Inca research work. Most notable among the latter is Daniel Almondo, who has assembled a collection of eight hundred authentic themes, many of which possess an extraordinary power of evocation. A rare example is the Amancora Andino (Down on the Andes). Little imagination is required to picture the Inca standing on the hillside at daybreak with his deep voice, accompanied by two menas (note the harmonization majestic rising), greets the dawn, the barren, awe-inspiring mountains.



Among composers cultivating more modern forms, special mention must be made of Carlos Sanchez Malaga and Roberto Carpio. Both were born of Peru, which still retains unmarred so much picturesque beauty and where which watches the sleeping volcano

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What Really Is Modern Music?

(Continued from Page 227)

encounters them—but more often he finds himself a willing listener caught up in the toils of a beguiling web of sound. The truth of the matter is that he is actually a child of his age, and that, in listening to a fine piece of "modern" work, he recognizes instinctively a total reflection of the age in which he lives and finds it not at all unpalatable. Mozart and Haydn are infinitely more difficult for him to assimilate. Their old world class, subtly eludes him and, frankly, in many cases, bores him. I have sat in restaurants, marveling at the indifference of an average diner to the blatancy of the crudest jazz projected by a ten-piece band, and I have watched this same person sighing uneasily in his seat during the playing of a Beethoven symphony, obviously much less at ease following its clear-cut lines. Not that I am bracketing jazz with contemporary music. Far from it. Jazz is fun in the dance hall (it belongs), but we can dispense with it when the symphony takes form, except occasionally in the shape of a piece of Americana. But jazz—and here is the point—often exceeds in ugliness anything the modernists are capable of. So that whenever some of my non-musical friends trot out the time-worn cliché about "modern" music being ugly, I reply that day after day they tolerate much worse under the guise of popular music.

Debussy the Father of Contemporary Music

People often ask: "When did music begin to take on a 'modern' complexion?" I answer with the aforementioned Picasso: "There is no past or future in music. If a piece of music cannot live always in the present, it must not be considered at all. The art of Beethoven, of Schumann, of great musicians who lived in other times, is not music of the past; perhaps it is *more alive* to-day than it ever was." So that, as a concession, let us refer to "contemporary" rather than "modern" music. If by the word "modern" the questioner refers to the type of music which presents outwardly a greater complexity of idiomatic characteristics than does the music of, let us say, the 18th century, then I will name Debussy as the father of contemporary music.

What is it that makes Debussy's music different from what is presumably easier-to-understand predecessors? Merely the fact that Debussy was unashamedly a color sensualist, just as were the French Impressionists in painting and literature—Cézanne, Manet, Monet, Pissarro, Renoir, Vermeer, Rembrandt, and Debussy was their counterpart in music. He experimented with the effects of bell overtones heard through forest

glades, of splashing waterfalls, of wind through the trees, of waves on the seashore, of the play of light filtering through the clouds (yes, it, too, held music for him), of the music of the highways and byways. And this sensitive colorist found his medium in something called the whole tone scale, which the Russians (whose music he loved) had used before him, though sparingly. True, it was something of a radical departure from familiar idioms. I watched my grandfather—a great musician in his day—solemnly walk out of the hall at the concert where the Russians (*The Afternoon of a Faun* in Liverpool as a mark of protest, I could not understand why, for the music was to me, even then, crystal-clear and alluring.) Not for Debussy were the formal prescriptions of sonatas and symphonies. Dry as dust, forms had nothing to do with him, and he and his exquisite palette he had devised, and we youngsters saw in him at the beginning of the century the prophet of a new era in music, and hailed him as one who would free us from what we then considered the shackles of German romanticism. Undoubtedly he influenced music from 1900 onward more than any other man of his time. There is no composer living who can deny the debt he owes to the subtle influence of the music of this great Frenchman.

Stravinsky Startles the Musical World

But hardly had the Impact of Debussy's genius made itself felt on contemporary musical art, than along comes—this time from Russia—the young Stravinsky. Here was no gentle spirit, like the retiring Debussy, but a vigorous objectivist who rocked the boat of new music so violently as almost to capsize it in a series of tidal waves the like of which had never been known. These waves were called "Bird" (a), "Petrouchka", (c) "Le Sacre du Printemps", and many more which followed.

I wish I could describe the emotion of listening in those far-distant days of 1911-1912 to the first performance of these works. Their stunning originality, vitality, and complete newness left one gasping at the audacity of a composer who, more than any of his predecessors, had defied tradition and jolted a complacent world into the realization that his dynamic innovations had come to stay. In what way was Stravinsky's music so radically different from what had preceded it? I will tell you. It was the work of a man of prodigious virtuosity, unbounded rhythmic and harmonic resource, and complete fearlessness. It remains so to-day, as do all the works of this great man, written during the past thirty years. It is, of course, enormously complex; because Stravinsky's technique knows no bounds. His is the unconfined genius

of a great craftsman. If the effect of his music on the untutored listener is often bewildering, that individual can still help being caught up by the dynamic sweep of it. Many have striven to emulate Stravinsky's methods and devices. None have produced more than a pale imitation of them. He remains isolated, but secure in his isolation.

Contemporary with the appearance of Stravinsky, another strange figure loomed on the horizon—Arnold Schoenberg, now living in America. And there, because of its intense vitality, the music of Stravinsky struck a responsive note among most of its hearers, that of Schoenberg, the prophet of atonality, at first perplexed and antagonized those who heard works such as the "Five Orchestral Pieces Op. 16," "Pierrot Lunaire," and the piano pieces, and even though many of them never really warmed to these early manifestations, Schoenberg attracted to himself and his theories many ardent disciples. It was mostly a cerebral attraction, for few will deny that his music was more of the mind than of the heart. Works have been written on the theory and application of the twelve-tone-scale idiom as exemplified in his work and that of his followers—Berg, Welesse, Hindemith (the latter, by far the most gifted and prolific of them all)—but there is no room here to comment upon them. Suffice it to say that Schoenberg's music deals with the play of linear contrapuntal devices rather than with the harmonic tone cluster of Debussy, Ravel, and Delius. A certain lyric quality is conspicuous in this idiom, but it is an intangible lyricism, owing no allegiance to any fixed tonality; in other words, atonal. To-day Schoenberg is possibly the most erudite living teacher, although his creative output is unfortunately meagre.

So far I have named only those three men whose genius has most radically influenced the language of music since 1900. Two other outstanding figures remain. The romantic Strauss, immortal tone poet of the 1880's, still works in the safe idiom of the Bavarian Alps, his music continues to enchant and influence people—chiefly other composers—and, so far as the major portion of it is concerned, will probably go on doing so for a long time. The granite Sibelius, equally remote in his beloved Finland, but less prolific than his brother-German, keeps the musical world in alert suspense waiting for his long-promised Eighth Symphony. Both of these great men have added much to the poetic and romantic face of music. Neither has fundamentally revolutionized the idiom to the same extent as have Debussy, Stravinsky, and Schoenberg. The horrific sounding devices of "Electra" are but a slightly disordered transition from the early Strauss.

Their nature must be ascribed to harmonic genius and superb powers of orchestration rather than to any revolutionary process. Even the bleak Seventh and Sixth symphonies of Sibelius—the most unaccountably friendless of all his works—owe their rather sinister reputation to this country not to any terrifying new devices, but rather to a masterly restraint and economy of means exercised by their aloof composer. (We listened to the "Fourth Symphony" in Europe thirty years ago with admiration and affection, but no bewilderment. But that is probably due to the climate!)

Many contemporary names of lesser importance compared with those I have mentioned could be injected at this point. But they would, I think, merely serve to confuse the issue. In war-torn Europe there are probably, at the moment, thousands of these men trying to carry on in spite of conditions. Yet a Vaughan Williams, a De Falla, a Prokofiev, or a Shostakovich, would find it difficult to produce significant music in an atmosphere such as exists on the other side of the Atlantic at the present time.

Contemporary Music Looks to American Composers

We are therefore forced to the conclusion that, short of unforeseen circumstances, it is to the composers of this great country that we must look to carry on the tradition of significant contemporary art. Some of these indeed are already doing a very thing. A country which has already produced musicians of such zeal as Copland, Piston, Harris, Hanson, Thompson, Sessions, Rogers, and many others, is in a fair way to accomplishing its destiny. The growth of creative effort in music during the past twenty years is one of the most remarkable things in the history of musical art. When I first came to this country in 1923, really contemporaneous work was conspicuous by its absence. What little there was consisted mostly of a pale imitation of the latest European fashions, without the least trace of any indigenous qualities. True, the Dowell, the school of composers—MacDowell, Hildt, Gilbert, Chadwick, Converse, Hadley, Hill, Herbert, Nyvin—had produced a sound and, on the whole, worthy literature. But the only real, worthy literature was the work of the kind identified with Cowen, MacKenzie, Stanford, and in the Victorian England, but only in the very late 20's was anything remotely resembling an American idiom making itself evident in the work of really be called the pioneers of the American music. The international face of this music have as yet hardly inspired. Apart from the intense spiritual stimulus of the American is in this respect nearly thirty years ahead of music, there is plenty of

folk melody completely unexplored by native composers. It is not a question of discovering newer tonal devices for the full expression of the American spirit—all music has virtually arrived at an impasse in this respect—but rather of infusing a new spirit which will reflect the emotions and characteristics of a great people. America is destined to be the scene of practically all creative activity until long after the war ends. American composers will be responsible for by far the major part of it. Most of it will be really significant. Whether the public will develop a proportionately shrewd comprehension of what is taking place, to ensure it, to discriminate between good and bad, depends entirely on whether it can get aside certain preconceived ideas which to-day seriously influence its musical judgment. One of the most prevalent of these is the fallacy that all "modern" music is a clandestine utopianism of technicalities utterly alien to the comprehension of the layman. The other is that American composers as a whole are incapable of writing music equivalent in significance to that of their European contemporaries. I hope that my readers will agree that both these prejudices are completely without foundation.

Teacher or Salesman?

(Continued from Page 279)

hundred cents in value for every dollar paid for lessons. The same rules should apply to teachers who are compelled by various conditions to carry a stock of instruments for the convenience of their pupils.

Our main contention is that teachers should never lose sight of the fact that the teaching of any instrument is a responsible profession, for which they should have natural ability and many years of intensive training; and the selection or selling of instruments should be considered only as additional service to their patrons.

Parents of children for whom the purchase of an instrument is intended should by all means first consult a reliable teacher, who is in a position to give his advice in the selection of the proper instrument and one of the right size. Just as a half or three quarter sized violin is selected as the proper one for a child six to ten years old, so should a guitar of similar size be selected for children of these ages.

As a successful teacher is best known by the pupils who have received instruction from him, a prospective applicant for lessons would do well to meet some of them and hear them play. We sincerely hope that the time will come when all the states in the union will pass laws to compel licensing of all music teachers, requiring them to pass rigid

examination as to their fitness to teach, thereby protecting the public against unscrupulous charlatans. In the meantime it behooves all conscientious men and women engaged in the teaching of fretted instruments to bring these matters to the attention of the people in their respective localities; and in this campaign the American Guild of Banjoists, Mandolinists and Guitarists may well take a leading part.

Music in War-Torn Greece

(Continued from Page 274)

lantly. The peasant women in the villages, all along the coast, tossed flowers and laurel into the carriages. This gives some picture of the sturdy goodliness of the Greeks, who have amazed the world. Here was music almost up to the battle front. Certainly this proved to me that war cannot stop music and that music is of vital importance in keeping up the morale of a people during war time.

"In the cultured Greek homes music plays as great a part as it does in the cultured homes in all lands. Educated Greek parents still consider music a necessity and see that music study is not neglected. In the villages, however, the men seem to do most of the playing, singing and dancing. Nearly every café has a musical instrument hanging on the wall, and members of the clientele, as fancy moves them, take it down and play upon it just as they might engage in a game of dominoes or checkers.

A Joyous Season

"In every village after Easter, with the coming of spring, the musical season commences. There is a very rapid fast among the peasants all during Lent. Then, at Easter, enormous feasts are given everywhere, and the feasts are given everywhere. The music and the dancing colorful costumes, in fanciful and colorful costumes, look like a corps de ballet performing on the hillsides. The performing on their boats bright fishermen paint their pretty girls of colors for Easter. The pretty girls sit in the village deck themselves out in all their dowry, while the young men sit about appraising them. Music is everywhere, and the world is born again.

"The amazing success of the Greek army in its engagements with the Italian army has raised national enthusiasm to the bursting point. This enthusiasm has an effect upon the is bound to have an effect upon the Greek of to-morrow. We hear a great deal in the papers of the heroism and idealism of the Greek men, but littleness of the Greek men, who also have to about the women, who is a famous Spartan blood. There is the women of Greek song about the Turks had de-Souli who, after the Turks had destroyed the villages and every man in them, formed a long chain with their children and danced to the brink of a

(Continued on Page 280)

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Aeolian Harp

By Gertrude Greenhalgh Walker

Betty had just started a new subject in school, Greek Mythology, and she loved the interesting stories it contained. At the dinner table she was telling her parents about Aëolus, God of the Winds.

"That just reminds me," said her father, "of something I made when I was in school. Maybe I can find it. I think you will like it, if I can."

After dinner he went up to the attic to an old trunk where he kept some of his old mementos, and there it was—a little sound box with strings stretched across it. He took

it out on the porch and hung it up, and the breeze blew through the strings.

How surprised Betty was. "Daddy," she exclaimed, "it is making music. What do you call it?"

"It is an Aeolian Harp," he explained; "and it is called for Aëolus, God of the Winds, because the wind, blowing through it, sets the strings in vibration, and they make this pleasing little musical murmur. Take it to school with you next week, and show it to your class; they will find it interesting, too."

Musical Curlicues

By Emily Walton



In music all the curlicues
And straight lines have a special use.

And are you sure you know quite well
Exactly what they mean to tell?



Matching Partners Game

By Gertrude Greenhalgh Walker

Prepare beforehand as many slips of paper with musical questions written on them as there are to be players; and on an equal number of slips write the answers. Shake them in a box and have each player draw one out. These drawing questions will

ask them, and those drawing answers will tell them, matching each answer with its proper question. When the question and answer are correctly matched, these two players become partners for the next game or for refreshments.

How Old Are You???

Be sure to notice the change of age limits announced for The Junior Etude Contests this month.

Class A will henceforth be from age fifteen to eighteen.

Class B will be from age twelve to fifteen, and Class C will be under twelve years of age.

And be sure to tell your friends

about this, too, in case they do not notice it.

So now, get out your pencils and get ready to enter the contests this month, especially those of you who have not been eligible before, on account of age limit. Remember, eighteen is the top limit now, instead of sixteen.

The Minuet

By Nellie G. Alfred

"Oh, a lovely minuet!" whispered Carol to Sue, sitting in their seats at the movies, as a group in colonial costumes appeared on the screen.

After the movie was over the girls began to talk about the minuet. "I wonder where and when the minuet began," said Carol. "I have no idea," answered Sue, "but I know I have learned several."

"Let's stop in at the library and look it up," suggested Carol.

"All right," agreed Sue, "and then one of us can read something about it at the next club meeting."

After reading and writing for an hour, this was the result:

The Minuet

"The minuet originated in the French province of Poitou in the middle of the seventeenth century. Its name is derived from *menu*, meaning small, as the steps of the dance are small and mincing. Its distinguishing characteristic is a slow,



Minuet in G, Bach

stately grace. Many people think it came from England, and it is often spoken of as an English dance, but this is because it became a great favorite in England in the eighteenth century and was well suited to the polished formal customs of English life at that time. In our country it is identified with Colonial times, powdered wigs and lace ruffles.

"As a dance, it has gone out of practical use, but as a musical form it is still popular. It was used by Bach, Handel, Haydn and Mozart, and reached its full development with Beethoven. It is written in three four time and usually consists of two periods of eight measures each, followed by a second subject of a more lyric character. The second subject is often called the trio, because in the olden days, if the minuet was played by the orchestra, three instruments played the trio part."

"I never heard that about a trio before," interrupted Sue.

"Quiet," said Carol, as she continued to whisper her essay to Sue. "Considered as a dance form in musical art, the minuet must conform to the general character of the dance itself, yet it may also express any emotion or thought connected with the dance or the time and scene. It has changed a good deal with the passing of years, reflecting the times in which it was produced as well as the personality of the composer."

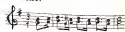
"That's fine," said Sue. "What about mentioning some famous minuets?"

"Of course; I forgot that," said Carol, raising her eyebrows.

"Begin with the *Minuet* from 'Don Juan' by Mozart," suggested Sue.

"But Haydn should come before Mozart," said Carol, "for he had minuets in his symphonies."

"I suppose we should really begin with Bach, because he wrote minuets, too." "And don't skip Beethoven's *Minuet in G*," said Carol; "who's next?"



Minuet in G, Beethoven

"Boccherini's *Celebrated Minuet* and Schubert's *Minuet in B minor*. I remember it because I heard it on the radio last night."

"Let's close the list with Paderewski's *Minuet a L'Antique*. Then we can ask for more to add to the list at the club meeting."

"Better yet," said Carol, "let's have a minuet program and have everybody play a minuet."

"Fine," said Sue; "I'll play the Beethoven *Minuet in G* because I know it already. I played it at the last recital."



Minuet in G, Paderewski

"Dick and Betty are working on a duet minuet, the *Minuet in E-flat* by Mozart. We'll have them on the program, too."

"Maybe we can find some pictures of people dancing Minuets, too." "It will be one of the best meetings of the season," said Carol.

"I think it will, too," answered Sue. And it was!

THE MINUET



Umbrella Puzzle

By Stella B. Hodson

Rach spoke of the umbrella is a nine-letter word, and around the rim is also a nine-letter word. Answers must give all words.



1-2, books containing songs; 1-3, sharps or flats indicating the key; 1-4, one who sings under a lady's window; 1-5, a popular wind-instrument of various sizes; 1-6, the piece one chooses to sing or play; 1-7, the term meaning in subdued voice; 1-8, the name of one of Wagner's operas; 1-9, the term in England for a whole-note; 1-10, feathered songsters; 2-10 is what 1-4 does.

Dear Junior Etude:

The Philippine Islands is a tropical country, a real island. Wherever there are people, there is music. We have many musical instruments, though of course the common ones are the piano and violin. Our most famous band is the Philippine Constabulary Band. I think this band went to the World's Fair at San Francisco, but I am not sure. We have every music on the radio the Luneta Band. In our school, music forms an important part of our program, and last winter our school presented a musical. Every girl took part in it. I have learned Beethoven's Grosse Sonata from The Etude, and at first I did not like it, but when it is played with expression I like it very much. I am studying piano now, but soon I hope to be able to study violin and soprano.

From your friend,
ANGELICA PARRALES (Age 13),
30 Quinday Ave.,
Laguna, Laguna,
Philippine Islands

Dear Junior Etude:

and my twin sister and my brother are singing music from my mother. We were diatonic, triad and chord pieces. My brother plays the clarinet and harmonica. My other brother can play the Hawaiian guitar, and my father plays violin. We all like to sing, too.

My mother had The Etude when she was a little girl, and I like to read the Junior page.

From your friend,
Mouline Kumbur (Age 13),
Nehachaka.

Answers to Musical Fan Puzzle:

1-4, Tenor; 2-4, Cello; 3-4, octave; 4-9, half-note; 5-9, eighth; 6-4, tenor; 8-4, tenor; 8-1, E-minor; 1-7, Victor Heber.

MUSICAL ART CLUB
Haysville, Louisiana

How Do You Pronounce It?

You know there are many ways of speaking the English language, some of which are good, and some not so good.

In the study of music there are many words frequently used, that are not often used in other connections, and the music student should know and use the correct pronunciation of such words.

For instance, "accompanied." A very simple word, but also times out of ten (or maybe ten times, or eleven) it is incorrectly called "accompany-ah!" And it is not Juniors only who make this mistake!

"Pianist" should have the accent on the second syllable.

Do you say "legato" and "alacato," or "legam" and "stacata"? The first is correct.

Who wrote *The 11th Hour*, MacDowell, or "MacDowell"? The first is correct.

Do you say "clarinet" or "clarinnet"? The first is correct. (This is frequently mispronounced by seniors as well as Juniors, too.)

Do you say "piano," when you mean to say "piano"?

"Etude" is pronounced with "E" rhyming with day, and "tude" rhyming with "dude," the syllables equally accented. Do you say "tude" or "dude"? The first is correct.

Which syllable do you accent in "trombone"? The syllables should be equally accented; and the same in "program."

Do you say "tune" or "tuneo"?

If you are going to a "musical" do not say "musical."

And what about "prelude"? Do you say "pre-link," "pre-ude," "pre-lude," "pre-lude," or "pre-lude"? Lots to choose from here, but "prelude" is considered correct.

Listen carefully for pronunciation.

Prize Winners for January Fan Puzzle:

Class A, Eleanor Smith, (Age 13), Illinois
Class B, Dorothy Jane Demotais (Age 13),
Districts of Columbia
Class C, Betty Wahl (Age 9), Saskatchewan

JUNIOR MUSIC CLUB
Marion, South Carolina

Boys and Music

(Prize winner in Class A)

Boys play the biggest part in music. In our symphony orchestra most of our concert are men and so are most of our concert artists. Boys usually have musical talent. If they study carefully, they can and often are a piano in nearly every orchestra. I am a boy who plays it. In my own family I have three uncles and two brothers who play the piano. In our school we have an orchestra of fifteen players, only one of whom is a girl. So you see, as I said, boys play the biggest part in music.

EMERSON FRYE (Age 14),
New Jersey

The Junior Etude will award three worth while prizes each month for the most interesting and original stories or essays on a given subject, and for correct answers to puzzles. Contest is open to all boys and girls under eighteen years of age, whether a Junior Club member or not. Contestants are grouped according to age as follows:

Junior Etude Contest

Class A, fifteen to eighteen years of age; Class B, twelve to fifteen; Class C, under twelve years. Names of all of the prize winners, together with their contributions, will appear on this page in a future issue of The Etude. The thirty best contributors will be given a rating of honorable mention.

SUBJECT FOR THIS MONTH

Which is more fun to play, solos or duets?

All entries must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia, Pa., not later than April 22nd. Winners will appear in the July issue.

CONTEST RULES

1. Contributions must contain not over one hundred and fifty words.
2. Name, age and class (A, B, or C) must appear in upper left corner and your address in the upper right corner of your paper. If you need more than one sheet of paper, be sure to do this on each sheet.
3. Write on one side of paper only and do not use a typewriter.
4. Do not have answers copy your work for you.
5. Clubs or schools are requested to hold a preliminary contest and to submit not more than six entries (two for each class).
6. Entries which do not meet these requirements will not be eligible for prizes.

Boys and Music

(Prize winner in Class B)

Now I enjoy my music period in school. I am studying music and therefore I appreciate music and the composers of music. The boys' band is very important to the school and the things and meet people in every part of the country, besides offering a great deal of enjoyment. Boys who study music are happier than those who do not. It also makes them quicker thinkers and more alert mentally than those who do not study it. So therefore it is an advantage to study music as well as a pleasure.

Louis Bonelli (Age 12),
Washington

JUNIOR MUSIC CLUB

Claremont Iowa

Boys and Music

(Prize winner in Class C)

Boys have always enjoyed music, especially when it is happy and peppy. We open our club meeting with a peppy song.

Oh, we like to play piano.

We practice hard from day to day.

Because we like to learn to play.

The piano.

Have you ever stopped to think that nearly all the great composers were men? We flourish it from many ages back. Most of the world's great pianists are men. We have stronger muscles than girls and produce better tone on the piano. It is really fun to be able to play the piano, and we do not have to be great composers to enjoy music or to play the piano.

William Calman (Age 10),
Iowa

ETUDE MUSIC CLUB

Somerset, North Carolina

My Junior Etude Check-Up

- | | |
|--|---|
| Do I read The Junior Etude every month? | Yes No |
| Do I enter The Junior Etude contests frequently? | <input type="checkbox"/> <input type="checkbox"/> |
| Do I write to the Letter Box sometimes? | <input type="checkbox"/> <input type="checkbox"/> |
| Do I belong to a Junior Music Club? | <input type="checkbox"/> <input type="checkbox"/> |
| Do I practice regularly when I take music lessons? | <input type="checkbox"/> <input type="checkbox"/> |

Each YES counts twenty points, so if you can answer "yes" to all five questions, your mark is one hundred, or perfect.

Every Junior Etude reader who sends in the perfect mark will have his name in THE JUNIOR ETUDE SPECIAL HONOR ROLL. So hurry up and get busy on this; it will take only a moment or two, and a postal card will do. Send it to The Junior Etude Office, 1712 Chestnut Street, Philadelphia, Pennsylvania, and be sure to give your name, age and address. All the names received before April 12th will be printed in the July issue.

Honorable Mention for January Essays:

Rita Jean Fulton; Jean McDaniell; Carl Wagner; Mary E. Gillespie; Mary Margaret Galloway; Betty Thompson; Edwin Orton; Alfred Neumann; Gertrude Schwartzberg; Audrey Ann Cornblatt; Philip Rogers; Orla Moshinsky; Helen M. Moshinsky; Robert Anne Bartlett; Winifred Farnham; Elizabeth Lene; Francis Shannon; Elmer Jacoby; Anna Marie Marschke; Barrie Palmer; The Bellows; Joan Potter; Martin Wolf; Benny Schalk; Charles M. Moshinsky; Helen Ellen Hall; Betty Mitchell; Marion Wellman.

Honorable Mention for January Fan Puzzle:

Marilyn Gilbert; Dorothy Peters; Evelyn Thompson; Nell Winder; Frayz Anderson; John McManus; Betty Whitman; Daisy Brad; Luan Douglas; Annette Clark; Bob Merrill; Louis Bonelli; Stella Masters; Sydney Landa; Bernice Friedman; Catherine Brown; Claude Pomeroy; Mary Jo Sanders; Elmer Young; Josephine Palmer; The Bellows; Joan Bradley; Mary Elizabeth Long; Jeanette Marie Dumbach; Ellen Hornum; Violet Haines; Cecelia Bowman; Elaine Kingman; Alton Dolson; Sue May Pierce.

THE *ETUDE*

Music in War-Torn Greece

(Continued from Page 283)

precipitate where they dropped off, one by one, rather than surrender to the enemy.

"I have never been in a country where the urge for Democracy and Freedom is so strong, and I am convinced that Democracy in Greece can never be put down. Many of the finest folk songs of Greece have come out of its age-old struggles for liberty. These are taught to the Greeks from babyhood. Most of them are handed down from father to son. These songs defy all enemies, like the songs of the Klephts who chant: 'I have no feathers in my pillow. My head rests upon the nervous arm holding my weapon.' When liberty is again restored to Europe, let us all look forward to visiting marvelous Greece."

Blow! Joshua! Blow!

(Continued from Page 221)

is absurd. The idea that, unless music is eternally spasmodic, it is "out of date", is ridiculous. The need for pulse and repose was never greater than it is now, and a part of the music teacher's obligation at this strenuous period in world history is to acquaint children with the enduring charm of real classics.

Take, for instance, the simple *Minuet in G* by Beethoven. Let the child play it or hear it and then call attention to the wonderful balance of the work, the lack of any unnecessary notes, the sense of satisfaction it conveys, its splendidly rounded melodic curves. Call attention to its permanent value—the fact that it was written over a century and one half ago and that it is played by infinitely more people to-day than when it was written. Then play a popular jazz piece of the present. Make a prophecy to the child that in one year's time the piece will be wholly forgotten. Make the analogy of cheap toilet jewelry, a passing fad and quick to tarnish, as contrasted with real gold, silver, diamonds, rubies and sapphires which grow in value with age. Any reasonable child may be trained to like good music if the proper approach is made.

Strangely enough, the very parents who would start a holy war if they found that their children were being given dime novels and obscene literature, in school, will often ignorantly tell you that "Youth will be served" and insist upon musical trash. What are we coming to in our musical lives if we must make incessant compromise with cheap and trivial music?

Watch your radio. It may easily have an edifying and ennobling influence upon the children in your home or it may have quite the opposite effect. When you hear a sense-

Next Month

THE ETUDE SALUTES THE JOY OF MAY

Out of the night of winter springs the glorious month of May as a reminder that, after all struggle and darkness, beauty, peace and joy surely follow. Therefore, *The Etude for May* is a joyous tune.



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OUR FRIENDS, THE MUSIC CRITICS

You will laugh when you read Señor Jones' keen, smart article upon the critics, and you will be edified by his sound advice. The famous Spanish pianist advises known from experience!

MUSICAL ROMANCE IN CHILE

This is the second of the fine series of articles upon music in our South American continent by M. Montiel Duménil, master pianist, author, teacher, wit and raconteur, who has recently returned from an extended concert tour in Latin America.

PROBLEMS OF THE FRENCH HORN

All "brass" players in high school orchestras, and there are thousands of them, will be delighted to read this fine article by the horn virtuoso, René Jancsó, first horn player of the New York Philharmonic-Symphony Orchestra.

Always new and charming pieces in *The Etude Music Section!*

less blare only worthy of a barroom, turn the dial to something better. There is almost always something better. Moreover, if you hear a fine old tune perverted by jazz, write to your radio station and state that you do not like it, and do not want it. The radio station values your good will; your personal favor is radio's greatest business asset. Anything that affects commercial interest is of concern to the station.

The Etude audience has great and wide influence when aroused. Not only should you write, yourself, but you should encourage all your family, your friends and your associates to write. It takes only a penny postal. The important thing is to do it now. Musical people have a right to demand good music from the radio.

When the broadcasters hear the shotguns blowing, they will remember the walls of Jericho and what happened to them. Blow! Joshua! Blow!

Radio's Distinctive Musical Features

(Continued from Page 229)

heard on Tuesdays over the NBC networks in song recitals which offer pleasant interludes for the musical minded. Glen Darwin, baritone, sings over the Blue network from 12 to 12:15 P.M., and Ruth Peters, soprano, over the Red network from 1:00 to 1:15 P.M. (EST).

On Wednesdays from 1:00 to 1:15 P.M. (EST) over the Red network, there has been recently some diverting piano recitals by noted young pianists. And then there is the program of the United States Navy Band, directed by Lt. Charles Benier, on the Blue network from 2:30 to 3:00 P.M. (EST).

On Thursdays (2:30 to 3:00 P.M. EST) is heard another band concert for those who like them. This time it is the United States Marine Band, directed by William F. Santelami. It is also heard on the Blue network.

Friday is the NBC Music Appreciation day (2:00 to 3:00 P.M., EST—Blue network). This month Dr. Damrosch is scheduled to conduct two concerts on the fourth and the 25th of April. The first broadcast is divided between Series A and B—"Orchestral Instruments" and "Music as an Expressive Medium." Percussive instruments will be the feature of the opening selections, which are drawn from the works of Grieg, Ravel, Tschalkowsky, Hadley and Wagner. In the second part of the program "The March" will be illustrated in music by Damrosch, Gounod, Wagner and others. The April 25th broadcast will be divided between Series C and D—"The Musical Forms" and "Lives and Works of Great Composers." "The Symphonic Poem" is featured in the earlier part of the program, and music by the modern American composers—Randall Thompson, George

Gershwin, and Harl McDonald—in the latter part.

Aside from the broadcasts of the NBC-Symphony Orchestra and the Metropolitan Opera, Saturday has two programs from musical schools that are well worth hearing. The Eastman School of Music has a broadcast from 2:00 to 3:30 P.M., and the Curtis Institute of Music has a broadcast from 5:30 to 6:00 P.M. (both EST).

Schubert Again Enters the Films

(Continued from Page 228)

ment of both; a real achievement. Some seven years ago, producer Lou Brock aroused considerable consternation in the hearing of business chiefs by introducing new names and new ideas in his picture, "Flying Down to Rio." Specifically, he brought in an unknown young girl from Independence, Missouri, and a lad from Omaha who put tap dancing on a dramatic level. In due time, the unknown girl turned out to be Ginger Rogers, the best-dancing youth turned out to be Fred Astaire, and the consternation turned out to be a big mistake. Since which time, Lou Brock's innovations were heard with greater confidence. RKO Radio's "They Met in Argentina" brings further Brock inspirations to the screen. This time, Mr. Brock is starting a number of performers who are comparatively new to Hollywood eminence: Maureen O'Hara, James Ellison, Buddy Ebsen, Joseph Buloff (of the New York Theater Guild), and Alberto Vilar, singing star of South American radio and radio. The famous song-writing team of Richard Rodgers and Lorenz Hart have created ten new songs for the picture. "Arsenfeld Girl," a colorful score and song program, dedicated to the further glorification of the man who glorified the American girl. The story offers glimpses behind the scenes over a number of years and the scenes of productions of Florenz Ziegfeld's famous "Follies." The music, like the picture before the times. Thus, the picture brings back *I'm Always Chasing Rainbows* (which in its turn prompts) *Somebody Loves Me*, *Fantasia Impassioned*. Some years ago, the picture serves as an addition number for Judy Garland, as an aspirant for Twisted fame. There is a dramatic twist as she sings it, first as she was taught by her father, an old vaudeville star, and then in the manner of day. Other song revivals include *Whispering* (the theme song for the Duncan sisters), and *Mr. Gallagher* (Ed Gallagher and Al Shean in a long-repeated on the screen by Shean himself and Charles Winninger (of "Showboat" fame).

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Evening Song (Athena).....Schumann
Für Elise (Für Elise).....Beethoven
Gigue (Dance Air).....Godefr

Gloria Rondo (Aufgärtchen Rondo).....Händel
Habemus.....Godefr
Kaiserin-Ostrow.....Rabenhin
Lamp (From "Xenon").....Händel
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Mourning, in G.....Beethoven
The Music Box.....Lindber
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Prelude of the Sander (From
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Saint of Amour (Love's Greeting).....Elgar
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Scherzo, in B-flat.....Mozart
Scherzo and Capriccio, in E Minor.....Mozart

Second Mazurka.....Godefr
Serenade.....Rachmaninoff
Schneekittchen.....G. P. E. Bach
Sparks (Etichelle).....Cui
Spring Song (Song Without Words,
No. 35).....Mendelssohn
Turkish March (Alla Turca).....Mozart
Valse, in A-flat.....Brahms
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